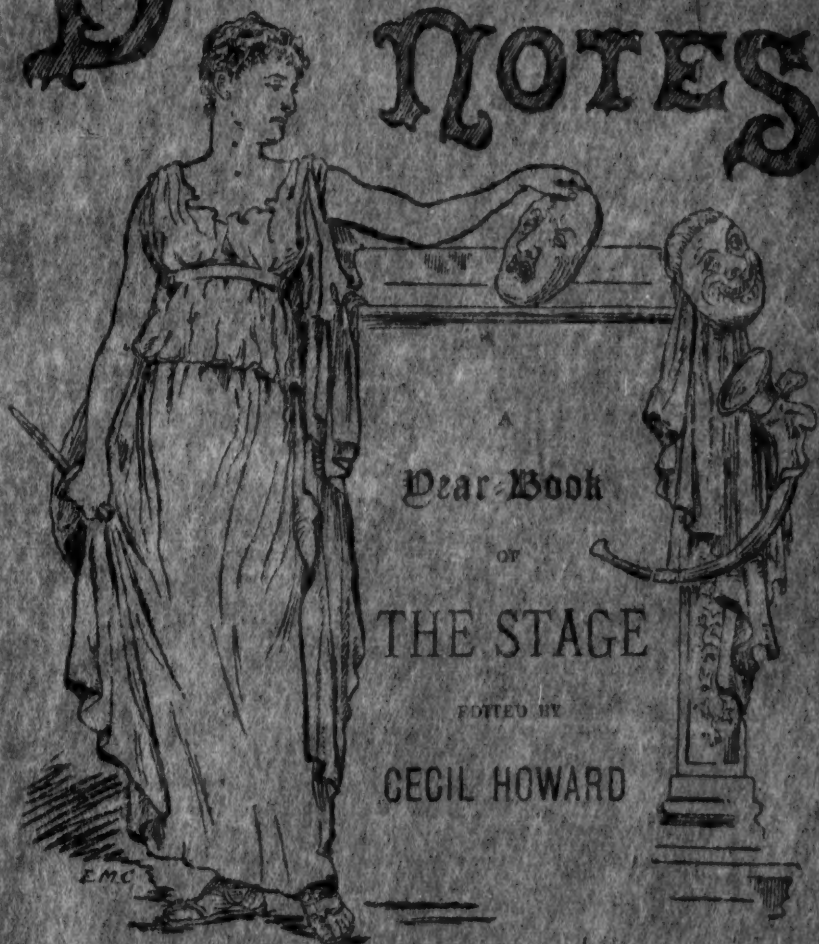


ELEVENTH ISSUE.

PP. 32-72
TWO SHILLINGS

DRAMATIC NOTES



A
Dear Book
OF
THE STAGE
EDITED BY
CECIL HOWARD

LONDON

HENRY AND COMPANY

6, BOULEVARD STREET, E.C.

1890

**THEATRE ROYAL,
DRURY LANE.**

THE ❁ AUTUMN ❁ DRAMA

WILL BE WRITTEN BY

HENRY PETTITT and AUGUSTUS HARRIS.

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DRURY LANE.**

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DECEMBER 26th, 1890,

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Dramatic Notes

A YEAR-BOOK

OF

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1890.

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PREFACE.

ILLNESS and unforeseen causes prevented an earlier issue of this, the eleventh edition, of "DRAMATIC NOTES." The Editor trusts, however, that, though late, a work for some time compiled by Mr. Austin Brereton will secure as favourable a reception as was accorded to the last year's issue. The notices of the plays will be found to be as copious; full and accurate casts of the most interesting or curious productions are given; and, as possessing more value to British readers, an endeavour has been made to obtain a faithful list of the reproduction of English pieces in America.

C. H.

LONDON,

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The Red Lamp.
Miss Tomboy.
Strafford.
Henry IV.

That Doctor Cupid, etc., etc.

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Dramatic Notes.

I.

JANUARY.

2nd. HAYMARKET. (*Matinée.*)—*The Merry Wives of Windsor.* Mr. Beerbohm Tree's Wednesday afternoon programmes are always well selected, and his revival of Shakespeare's comedy proved an intellectual treat to play-goers. Mr. Tree again filled the rôle of Sir John Falstaff. It will be remembered that he first appeared in the character on September 13 of last year at the Crystal Palace (see DRAMATIC NOTES, 1889, p. 137); and some exception was taken to his rendering of the "greasy Knight," in that there was a want of joviality and that rich humour that is expected from the lusty old reprobate. This had been greatly improved; in fact, it was a most capable performance. Mr. Tree made of Falstaff such a merry rogue that you forgot his cowardice and his grossness in laughing at his conceit and mock bravery. There were several changes in the cast. Mr. Voltaire, that good old actor, was Justice Shallow, and brought out the utmost capabilities of the part. Mr. Macklin was a characteristic Mr. Ford. Mr. Fred Harrison was an outspoken, hearty Mr. Page, and Mr. Lionel Brough was the perfection of mine Host of the Garter, exchanging his late character of Bardolph with Mr. Stewart Dawson. Mr. Robb Harwood was the Nym, and Mr. R. Legge, John Rugby. We had an excellent Mistress Ford in Miss Alice Lingard, who was charming enough to make a man watch over such a wife, but so merrily honest as to need no such watching. Mrs. Edmund Phelps was the Mistress Quickly, and imparted to her acting just that sly cupidity that should be found in the ancient go-between. Mr. H. Kemble had also greatly improved on his first performance of Dr. Caius. Mrs. Tree, who was again the Anne Page, in the last act sang very sweetly Sir Arthur Sullivan's song, "Love laid his weary head," and a choir of boys efficiently rendered "Fie on

sinful fantasy," the revels of the elves round "Herne's Oak" being danced by some of Mme. Katti Lanner's pupils. New scenery had been expressly painted by Mr. Walker Johnstone. The orchestra was very effective, under the direction of Mr. Hamilton Clarke.

3rd. Death of Mr. J. O. Halliwell Phillips, the famous Shakespearean scholar, and collector of Shakespearean relics.

4th. VAUDEVILLE.—*The Poet* comedietta, by F. W. Broughton, proved to be amusing and its dialogue smart. The Hon. Arthur Fayne, having been smitten by Kitty Ferriby, an actress who appears under another name at the theatre, comes to the house where she resides with a view of getting some verses written to soften the obdurate fair one. "The Poet" is her father, a cynical, rather bibulous gentleman, who writes verses for quack medicines and extensively advertised goods. He discovers that the "honourable" has made love to a niece of his, Winifred Grey, whilst she was in the country, and had even promised her marriage; so that, when the lines are written and are read to Arthur Fayne, they only express contempt for him and his dishonourable attentions. Moreover, Winifred's eyes are opened to the fact that she has given up an honest young fellow's love for the admiration of a designing *roué*, and, fortunately for her, her lover forgives and overlooks her rather strong flirtation. The part of Kitty Ferriby, a sensible, honest-hearted girl, was very brightly played by Miss Annie Irish, and Mr. F. Thorne was excellent as the rhymester. The little piece appeared to be much approved of, and the author was called for.

6th. Mrs. Mary Ann Swanborough died, aged 84; born May 7, 1804; widow of Henry Valentine Smith, on whose decease in 1863 she succeeded to the lesseeship of the Strand Theatre, which she held till January 1885, when adverse circumstances compelled her to relinquish it. Burlesque was perhaps at its best during Mrs. Swanborough's reign; and it was at her little theatre that Mrs. Bancroft (as Marie Wilton), Miss Fanny Josephs, "Jemmie" Rogers, "little Johnnie" Clarke, David James, "Tom" Thorne Marius, and Edward Terry, and others at a later date, began to be so appreciated by the public.

12th. Last night of *Carina*, at the Opéra Comique.

12th. GLOBE.—*She Stoops to Conquer* revived. Miss Kate Vaughan as Miss Hardcastle, Mr. Lionel Brough, Tony Lumpkin; Miss Carlotta Leclercq's Mrs. Hardcastle instinct with true comedy; Miss May Whitty a charming Miss Neville.

12th. PRINCE OF WALES'S.—*Paul Jones*, produced by the Carl

Rosa Light Opera Company, was the piece with which Mr. Horace Sedger reopened his theatre. This "opéra comique," as it is termed in the programmes, was originally played with a prologue at the Folies Dramatiques, Paris, October 6, 1887, under the title of "Surcouf." Mr. H. B. Farnie, as is his wont, has freely adapted the libretto of MM. Chivot and Duru, and made his book a fairly amusing one. Though there is not anything wonderfully original in the story, yet it serves its purpose. The hero Paul Jones, and Yvonne, the daughter of Bicoquet, a ship chandler of St. Malo, are desperately in love with each other, but her father intends her for Rufino, a Spanish grandee. However, he promises to give his consent to the union if at the end of three years Paul can return with a fortune of a million francs. So Paul volunteers on board an American privateer with his crony, Bouillabaisse, an old smuggler (who is only too glad to escape from his young and pretty but termagant wife, Chopinette); and Petit Pierre forms one of the party. In Act II., after a lapse of three years, Malaguena, Rufino's sister, has married old Bicoquet, and is pressing forward the betrothal of Yvonne and her brother; Paul Jones arrives just in the nick of time with the fortune he has amassed as captain of the U.S. corvette, the "Bon Homme Richard," and is challenged to a duel by Rufino. This is only a pretence, however, for Paul is made prisoner and carried off in Rufino's frigate to the Island of Estrella in the West Indies, where the marriage between Rufino and Yvonne is to be solemnised. Act III., in the Island, introduces Trocadero, the Governor, whose peace of mind has been constantly disturbed by Paul Jones's squadron. He is delighted, therefore, to hear that the rover has been captured, and gives a fête on the Island. Paul, however, escapes, and to see Yvonne daringly enters the Governor's house. Fortunately Trocadero mistakes him for Bicoquet, and pays him every attention, and when Bicoquet arrives he is gagged and imprisoned for Paul Jones—Malaguena, who finds she owes a deep debt of gratitude to the latter, aiding in the deception. Bouillabaisse and Petit Pierre have escaped to their ship, and to obtain the release of their commander disguise themselves as the savage king of the neighbouring island of Mosquito and his son, who are expected on a political visit. They thus obtain admittance to the Palace, and, with the aid of the American crew that has landed, overcome the Spaniards, and free Paul Jones, who carries off Yvonne.

The opening night is a memorable one as being that on which Miss Agnes Huntingdon made her *début* on the lyric stage in

London, though she had been heard some six years ago at a concert given by M. Ganz. Since then Miss Huntingdon has made a reputation with the "Boston Ideals," and been favourably received in Germany and Paris. Very tall, but graceful, with prepossessing features and a handsome stage presence, Miss Huntingdon possesses an exceptionally charming contralto voice, and excellent method and style; so that she at once established herself as a favourite, and her success increased as the evening wore on. At the final fall of the curtain it was evident that Miss Huntingdon had made the hit of the season. Miss Wadman acquitted herself fairly as Yvonne. Mr. Henry Ashley showed some humour as Bicoquet, and Messrs. Harry Monkhouse and Albert James were very droll. It was universally regretted that Mr. Frank Wyatt was not seen till the third act as Trocadero, so much life and spirit did he infuse into the scene by his singing of "Open the Council now," and his dancing and acting afterwards. Miss Phyllis Broughton has a bright lilting air to sing, "He looked at my Sabots," to which her voice unfortunately was not equal; but the favourite actress redeemed any shortcomings by her exquisite dancing of a "Bourrée." Miss Kate Cutler was a decidedly attractive Malaguena, and the minor parts were well filled, the choruses being specially well rendered. Though perhaps not altogether so attractive as the *Cloches de Corneville*, M. Planquette's music in *Paul Jones* is very melodious, and gains upon one. The opera was superbly mounted; the dresses by Alias were marvels of beauty, richness, and taste; the orchestra, under Mr. Stanislaus, was a well-selected one; and the principals, the composer, Mr. Sedger and Mr. Carl Rosa, acknowledged the persistent calls. Later Mr. Frank Wyatt's part was well played by Mr. George Temple, and Miss Annie Schuberth appeared as Malaguena.

13th. Last night of *Atalanta* at the Strand.

14th. VAUDEVILLE. (*Matinée*).—*That Doctor Cupid*. Mr. Buchanan rightly named his comedy fantastic, for it combined the supernatural with the every-day life of the beginning of this century. At times the piece reminded me of *The Bottle Imp*, *Creatures of Impulse*, and even *The Sorcerer*. The scene opens in Harry Racket's rooms at Cambridge. Their occupier is a young gentleman who has devoted his time to drinking and gambling, and has been compelled to have recourse to money-lenders. One of them, Plastic, has been summoned to supply his necessities, and advances him £200 on the conditions that he purchases certain articles. These are duly sent in, and prove to be various stuffed beasts, birds, skulls, and sundry specimens

preserved in spirits of wine in bottles. Harry is engaged to Kate Constant, a charming, artless girl, who evidently prefers a dashing fellow of those days to a milk-sop, and has given him all her heart. She calls with her aunt, Miss Bridget, just when Harry has heard from his uncle, Sir Timothy, a gouty hypochondriac, that he has discarded him on account of the evil reports of him. Kate declares she will be true to him despite all his misfortunes ; but her aunt jumps at Harry's generous offer to release her from her engagement so that she may marry the rich Lord Fungus. When they are gone, Harry looks round on the bill-discounter's rubbish, and takes up a bottle to which is attached a label bearing a Latin inscription, that love conquers the world, but science conquers love. Harry says it is wealth that conquers love, and in a fit of rage dashes the bottle into the fireplace. A crash is heard, and there appears a strange figure dressed in Elizabethan costume, who announces himself as Love. He tells how, having fallen from high Olympus, he became an imp, and that an alchemist of Queen Elizabeth's day had entrapped him, and sealed him down in the bottle. As a recompense to Harry for freeing him, he offers him his services : though he cannot give him wealth, he will, by his power over all creatures animate, bring him good luck, and secure him his uncle's good graces and his sweetheart's hand. And so they fly off to Bath, whither Kate is gone with her aunt, and where also is staying for the benefit of the waters Sir Timothy Racket, attended by his sycophantic, wheedling nurse, Mrs. Veale, whom he thinks of marrying. Here Doctor Cupid, introduced by Harry as his tutor, proceeds to try and put matters straight for his pupil ; but Cupid is so elated by his release from long confinement that he mismanages matters. Possessed of his invisible bow and arrows, he shoots his darts astray. He makes Mrs. Bliss, a comely young widow, whom Charles Farlow, Harry's friend, has been worshipping for years, fall in love with Harry ; so does Mrs. Veale, so does Miss Bridget, until at last Kate is bound to believe that her lover is a deceiver, and so accepts Lord Fungus. Doctor Cupid is dismissed in disgrace, and with a curse ; but he will not accept his dismissal till he has mended affairs, and in the third act he draws the current of love of all the ladies on himself in a most amusing scene, and then diverts their affection into its proper channels. Mr. Fred. Thorne was excellent as the irascible, gouty Sir Timothy. Frank Gillmore was a fine, impulsive young fellow as Harry Racket. Mr. Cyril Maude's characterisation of Charles Farlow, a stuttering beau, was a perfect gem in acting ; and Mr. Thomas Thorne

was full of high spirits and dry humour as Dr. Cupid. Miss F. Robertson played well as a maiden lady of a certain age. Miss Dolores Drummond hit off to a nicety a fawning, deceitful attendant. Pretty Miss Marion Lea was a captivating Widow Bliss, and Miss Winifred Emery was a frank, loving girl as Kate Constant. Mr. Scott Buist, as Lord Fungus, was thrown away on so small a part. Mr. F. Grove did not quite picture to us Beau King. Messrs. Nathan were to be complimented on the costumes, which, designed by Karl, brought before us so vividly the appearance of our dandies and ball-room belles when George was King, and King ruled over Bath. *That Doctor Cupid* was placed in the evening bill, Thursday, January 17.

17th. GORDON INSTITUTE, Hampstead.—*Crocodile's Tears*, Operetta.

17th. LYCEUM.—On this date, for, it is said, the first time in Mr. Irving's London career, he was compelled to absent himself from the theatre, as he was suffering from loss of voice. Mr. Hermann Vezin was fortunately at liberty to take the part of Macbeth, and was eminently satisfactory. Mr. Irving resumed the character on January 26.

19th. CRITERION.—*Still Waters Run Deep*. Tom Taylor's favourite three-act comedy was revived. Mr. Charles Wyndham had already shown us, in David Garrick, that he was capable of portraying a character that required a display of intense emotion of feeling, and he followed up this exhibition of his powers in the character of John Mildmay. He was remarkably clever in his assumption of the man who is apparently the dupe of every one, and who, at the right moment, proves himself to be a clear-sighted, yet chivalrous, man of the world, most tender in his forgiveness of his erring wife, and gravely courteous in his treatment of Mrs. Sternhold. In her reading of this latter character, Mrs. Bernard Beere made quite a fresh departure, and treated it as that of a handsome woman of fashion, splendidly apparelled, much younger than as usually represented, ruling those around her by force of will and covert sneers at their weaknesses; strong in everything but her one passion for the adventurer Hawksley, and quite doing away with the almost sanctimonious mien usually accepted as belonging to the part. Mrs. Beere rendered the character very finely, and held her audience throughout. After the first night, Mr. Herbert Standing was excellent as the scheming Hawksley, and played his great scene with Mildmay with dramatic effect. Miss Mary Moore conveyed the impression of the weak, silly Mrs. Mildmay, and Mr. Giddens made much

of Dunbilk. Mr. W. Blakeley accentuated the eccentricities of Potter too much. The revival was a most pronounced success.

21st. PRINCE OF WALES'S. (*Matinée*: for copyright purposes only).—*Bachelor's Quarters*, adaptation, in three acts, by Mr. Fred. Horner, of M. Médina's *La Garçonnière* (produced at the Théâtre Déjazet, October 22, 1888). In this the adapter most amusingly sets before us the troubles that are brought upon a young artist who lends his studio keys to three of his friends at different times on the same day. These gay Lotharios have made assignations with three fair ladies; the wrong couples meet, are discovered by their respective wives, and the poor artist is near on losing his own ladylove through being pounced upon by his prospective and irate mother-in-law. The cast was as follows: Gregory Bell, Mr. Harry Grattan; Frederick Leighton-Buzzard, Mr. Lawrence Cautley; Henry Vaughan, Mr. Fred Mervin; Percy Gwynne, Mr. Matthew Brodie; John Hollis, Mr. F. Keighley; Mrs. Jane Bell, Miss Sallie Turner; Milly Bell, Miss Lilian Carew; Amy Vaughan, Miss Gabrielle Goldney; Violet Gwynne, Miss Nellie Lingard; Zeffie Williams, Miss L. Millward; Anita Jones, Miss Nita Wynne. See *The Bungalow*. October 7, 1889.

21st. OPÉRA COMIQUE.—*Tares*, Mrs. Oscar Beringer's three-act play was fully noticed in "DRAMATIC NOTES" of last year, when it was produced at a *matinée* at the Prince of Wales's, on January 31. The piece has been, in the interim, considerably improved: some irrelevant matter has been cut out, and Rachel Denison, instead of being strangled by her scamp of a husband, is allowed to go forth, and time is thus given her for repentance. The plot is mainly a conflict between a good and a bad woman. Margaret Gyde, the daughter of a clergyman, a self-sacrificing noble girl, loves and has been engaged to Nigel Chester, but has broken off all communication with him through the discovery that a baby boy, left at the vicarage gate, is the natural son of her lover and Rachel Denison, now an adventuress, formerly a school-mistress in the village. Rachel, jealous of Nigel's love for Margaret, whose life is now wrapped up in little Jack, the foundling, determines to separate them, and so comes to claim her child. But Margaret, who has long borne the suspicion of being his mother, now declares that, rather than part with him, she will openly acknowledge him as her own offspring, and enforce her right, as his mother has no proofs to bring forward. Nigel, in recognition of Margaret's nobility of character, offers to marry Rachel Denison if she will only leave Jack with the woman who loves

him so dearly. At first Rachel refuses even this, but there is still some good in her hardened heart. She relents, and goes forth into the world again at least a better woman ; and some happiness, though of course darkened by the bitter memories of the past, may be looked forward to for Margaret and Nigel. It is difficult to say which of the two principal women's parts was the better played. Miss Kate Rorke as Margaret Gyde won the entire sympathies of the audience by her womanly tenderness and truth to nature. Miss Gertrude Kingston as Rachel Denison, the cool, calculating adventuress, with marvellous subtlety, gave those fleeting touches of a better nature which are never entirely uprooted from even the most debased ; and in the recognition of her child Jack there was a depth of passion and maternal feeling with which this clever actress would hardly have been credited, her acting hitherto having been tinged with an unsympathetic hardness at times. Mr. C. W. Somerset was not quite at his best as Luke Chester. Mr. W. Guise and Mr. E. Hendrie gave some clever character sketches as Giles, the gardener, and Job, a labourer ; and Miss Mary Collette made a most promising *début* in London as Rosie. Mr. Forbes Robertson as Nigel Chester repeated the success he gained when he first played the part. The rest of the cast was good, and the play was beautifully staged and well received. The principals and the authoress were called.

22nd. AVENUE. (*Matinée.*)—In *The Begum's Diamonds*, three-act comedy by J. P. Hurst, there was a strange mixture of the laughable and the serious ; both were good, but they were not happily blended. Templeton is canvassing the county, and has invited his friend Colonel Brudnell to assist him ; the latter, an old Indian officer, strikes up a Platonic attachment with Mrs. Templeton, and confides to her the cause of his persistent melancholy. After a few months of happy married life his wife had returned to Europe and died without his seeing her again ; but among her papers he discovered a portion of a letter which proved to him not only that she had been false, but that her lover had stolen from her some valuable jewels known as the "Begum's diamonds." The Colonel's mission in life is to hunt out the betrayer and thief. He shows the letter to Mrs. Templeton ; and she, to her horror, recognises in the handwriting, a most peculiar one, her husband's. Though scarcely believing in all the baseness come to light, she cannot but despise him ; yet, to save the father of her child, she destroys the letter. Her end is not accomplished, however, for Templeton writes a list of the people that Colonel Brudnell is to see in town who will be useful as political allies ;

and though the Colonel does not look at it at once, but puts it in the pocket of his overcoat, the wife feels that the letter must be obtained at all hazards. With this view, after all are supposed to have retired she finds the paper; but the Colonel has been watching her, and taking it from her, immediately knows who it is that has dishonoured him. Mrs. Templeton is pleading on her knees to Brudnell that he will not bring disgrace upon her child, when Templeton, who has been roused to jealousy by the confidences between his wife and his friend, comes upon them, and puts the worst construction upon what he sees. The Colonel, on his part, brands him as a seducer and a thief, forming a strong tableau. In the last act it is made known that Templeton as a very young man was tempted by Mrs. Brudnell, and that she herself, to satisfy her reckless extravagance, had parted with the diamonds, causing paste to be substituted for the real stones. For the comic element we have Mrs. Bickleby (Miss Norreys), a staid little woman who, having married her guardian, the father of a family older than herself almost, thinks that she should assume the most matronly airs. Her stepson, Mr. Sydney Brough, and daughter, Miss Violet Vanbrugh, full of high spirits, cannot help laughing at the demure manner and sapient advice that their little mother affects; and though loving, and really respecting her, play off all sorts of jokes upon her and a mild poet, Theodore Cowley, Mr. Eric Lewis. The light comedy parts were capitally played, as was also that of Mr. Cumberland, the jeweller (Mr. Hamilton Knight), who is the means of bringing to light the misconduct of the deceased Mrs. Brudnell. Mr. Yorke Stephens had a difficult character in Templeton, but did all that was possible with it. Mr. Lewis Waller was a little starchy as the Colonel, but still was forcible; and Miss Florence West strong in her impersonation of Mrs. Templeton. Mr. W. F. Hawtrej was genially humorous as Mr. Ferdinand Bickleby.

22nd. ST. GEORGE'S HALL.—*So Runs the World Away.* One-act play by G. Phillipson, neatly constructed, and containing some good dialogue. A young fellow, who has made a little fortune in the colonies, returns to England to find his sister engaged to a man whom he at first has reason to believe had deserted a girl with whom he, the brother, had fallen in love. The lover, however, proves that he was as much sinned against as sinning, and so his misdoings of the past are forgiven. Mr. Shrympton was amateurish as the brother, Dick Jordan, but was earnest and pathetic. Miss E. Gregory played naturally as the sister.

23rd. Miss Selina Dolaro, born August 20, 1849, died in

New York. She possessed a very sweet soprano voice, and was an accomplished musician and clever actress. First appeared in London in 1870 at the Lyceum, in *Chilperic*; made a name in opera bouffe, and was also a novelist.

24th. TERRY'S. (*Matinée*).—*April Showers*, three-act comedy by Messrs. Romer and Bellamy. Though epigrammatic and witty in dialogue, of too flimsy a nature in its present form for reproduction. It might prove acceptable in the drawing-room. Lord Lacy (Mr. John Beauchamp) wishes to make Queenie Lawrence (Miss Maud Millett) his wife, but she and his eldest son Frank (Mr. Lewis Waller) care for each other, and so the father gives way. Some amusing love scenes take place between Maggie Lacy (Miss Norreys) and Charlie Clincher, a bashful and rather fickle lover (Mr. Walter Everard); and there is an excellent character in Clincher, a lawyer (Mr. Chevalier), who fancies every woman wishes to entrap him, particularly Queenie's mother, the worldly Mrs. Lawrence (Mrs. Edmund Phelps). The excellence of the acting all round was universally spoken of.

25th. Mr. James M'Donald died at Newcastle-on-Tyne, aged sixty years. He had been nearly forty-five years in the profession, and was at different times lessee of several theatres in the north of England.

25th. LADBROKE HALL. *Fleeting Clouds*, "a domestic incident" in one act by Percy F. Marshall, poetical in idea and treatment, and above the average. A young clergyman falls in love with the daughter of his sexton, and they are looking forward to be married, when the village schoolmistress, who has marked down the curate for herself, induces the girl's father to withdraw his consent. This she does through the knowledge she possesses of his having been imprisoned, though wrongfully—a fact that he has hidden from the world for years. The opportune confession of the schoolmistress's husband, whose deathbed the curate attends, clears the sexton's character and confounds the schoolmistress. The curate was most excellently played by the author, whose clear and impressive enunciation was specially deserving of praise. Miss Alexes Leighton, as the schoolmistress, brought out every phase of the passionately loving and scheming woman.

26th. WEST THEATRE, ALBERT HALL.—Mr. Kirwan commenced a series of recitals.

28th. PRINCE OF WALES'S.—*John Smith*, one-act musical comedietta by Messrs. Arthur Law and A. G. Caldicott. "The acquisition of an unexpected fortune by a humble milkman induces his wife to put on airs and insist that her daughter shall

break off an attachment to a young Italian modeller. When the lovers are made miserable it is discovered that the fortune really belongs to the young Italian, and then, of course, all ends happily. The piece has some lively lyrics. It was played with plenty of spirit by Miss Delatour, Miss Kate Cutler, Mr. Albert James, Mr. Templer Saxe, and others, and was well received."

28th. ST. GEORGE'S HALL.—*A Day's Sport*, not by any means the least amusing of Mr. Corney Grain's clever sketches.

28th. ATHENÆUM, TOTTENHAM COURT ROAD.—*The Play's the Thing*, and *The Vicar's Daughter*, both by Edwin Drew, and neither requiring comment.

29th. ST. GEORGE'S HALL.—*An Anxious Time*, a brisk merry farce by Ellis Reynolds.

31st. PRINCESS'S.—Revival of *Hamlet*: Mr. Wilson Barrett, Miss Eastlake, etc.

ROYALTY.—French plays during the month. *Le Voyage de Monsieur Perrichon*. *La Cagnotte*. *Les Demoiselles de St. Cyr*. *Faute de s'entendre* (one-act comedy by Charles Duveyrier). *Le Baiser*, *Le Bonhomme Jadis*, *Hypnotisée* and *La Valse* (duologues) by Gremet Dancourt, *Le Capitaliste* and *Regénéré* (monologues) and *Le Cousin Edgard* (comedy), by E. Cellier, MM. Coquelin Cadet, Boucher, Duflos, Charpentier, Dalbert, Schey, Froumont, Dolnay, Lagrange, etc.; Mlles. Jane May, Delaunay, Brunet, Richard, Ricquier, Reichenberg, Malvau.

II.

FEBRUARY.

1st. *The Real Truth about Ivanhoe, or Scott Scotched*, was the title given by the author, E. C. Nugent, to the Guards' Burlesque produced at Chelsea Barracks. The book was decidedly amusing, its attractions were the greater that several of the songs were written by G. P. Hawtrey, and the music, which was remarkably bright and sparkling, composed by Edward Solomon. Miss Kate Vaughan was an ideal Rebecca, Miss Jenny McNulty a smart Maid Marian, and Miss Madeleine Shirley a delightful Cygnista, and later was a worthy successor to Miss Vaughan as Rebecca. Lieut. George Nugent was inimitable as Lieut.-Col. Robin Hood, and Lieut. H. R. Compton Roberts an incomparable Rowena. The piece was a great success.

4th. *The Widow*, a comediotta by Walter C. Rhodes, was produced at the Park Town Hall, Battersea, by Miss Ingress Bell, a good reciter and fair actress. She played the title rôle, Mrs. Geoffrey Chudley, who fascinates one Reginald Levison in order to clear the path for her friend Tom Mainwaring's union with Nellie Dalmayne, for whose hand Levison is also a suitor.

6th. STRAND.—This theatre reopened, under the management of Messrs. Charles Wyndham and William Duck, with *The Balloon*, by J. H. Darnley and G. Manville Fenn. The plot was fully given in "DRAMATIC NOTES" of last year. It is therefore unnecessary to recapitulate altogether; but it may be mentioned that the complications arise from Dr. Glynn imagining that he has poisoned the aunt of his intended, and from his being so worried by the return of Mrs. Rippendale, a supposed widow, with whom he has flirted in the past, and by a bibulous ne'er-do-well, Aubrey FitzJohn, that the wretched doctor cuts, as he hopes, the knot of his troubles by taking flight in the balloon; that he is given up as having been lost at sea, but, having escaped, returns to behold, as he imagines, the ghost of his murdered victim. Mr. George Giddens as the doctor, after the first performance, was admirable in conveying the almost tragic perplexities of the bewildered medico; and Mr. Maltby was most amusing as the unblushing scamp FitzJohn. Miss Rose Saker was a fascinating Mrs. Rippendale, persistent in gaining her end—either marriage or a comfortable sum as hush-money. Miss Ellaline Terriss was a natural and pretty *ingénue* as Grace Wentworth. Miss Emily Miller was rather extravagant as Mrs. Theresa FitzJohn. Only praise must be accorded to Messrs. Forbes Dawson, George Raiemond, and Miss Gabrielle Goldney, the original representatives of their respective characters. The piece was a great success.

7th. COMEDY.—*Pickwick* formed the principal feature of the programme arranged for a series of afternoon performances at this theatre, and never has the clever editor of "Punch" shown himself more happy than in turning to account the unfortunate predicament that befalls the gallant old Mr. Pickwick through the misconception that Mrs. Bardell sets upon his words. Mr. Burnand has brought into a prominent position the "baker" that is only incidentally mentioned in the famous trial of "Bardell v. Pickwick." The scene opens in Mr. Pickwick's lodgings, when, after Mrs. Bardell has explained how she put up a "card"

"to catch the eye
Of the honest passer-by,"

which eventually obtained for her Mr. Pickwick as a tenant, and foreshadows her hopes as to his intentions, Master Tommy appears, and in recitative with his mother explains his mission to the Borough. He subsequently tells how the generous Pickwick has bestowed on him a shilling ; when his fond mother asks—

“Wouldst thou thy mother this shilling lend?”

Tommy replies—

“Mother, dear mother, he gave it to me :
Why should I lend it, dear mother, to thee?”

thus showing the astuteness of the London youth. After his departure Mrs. Bardell warbles forth “My Next,” a song which clearly expresses her intention to enter a second time into the marriage state, and her speculations as to what manner of man her future will be. That she has already one in her eye is at once apparent from the barcarole or *baker-roll* of the baker outside, who first serenades her with—

“Listen to my baker-roll,
Baker-roll, baker-roll !”

The refrain is then taken up by the object of his admiration as follows—

“MRS. B. (*at window*). So the baker aerated,
Sings his morning baker-roll,
BOTH. Tra la la !”

and finishes with a ridiculously funny minuet and some very droll business with the long rolls which the baker carries. Pressing his suit, he asks the widow to be his, stating that he has provided the licence ; to all of which he only gets the tuneful reply—

“Not to-day, baker. Away ! away !”

and eventually goes off with the determination to return in half an hour to learn his fate. Then enters Mr. Pickwick, who declaims in song on the packing of his portmanteau, and has, after some dialogue with Mrs. Bardell, two capital songs, the one a “romance,” “The Boy and the Borough,” and the other a ditty, “The Happy Valley,” full of quaint rhymes and merry conceits, and he then descants on the joys of “The Bachelor.” Following this comes the momentous interview with Mrs. Bardell, which is capitally worked up, and in the course of which “The Bardell Bolero” is sung and danced, and finally Mrs. Bardell sinks into the astonished Mr. Pickwick’s arms. Tommy returns and attacks Mr. Pickwick ; the baker honourably returns for his answer, and, taking in the situation at a glance, goes off, merrily singing his “Baker-roll,” to wed another more faithful lady, who is willing to accept him ; and the curtain falls on Mr.

Pickwick, happy in the assumption that he is still free, whilst the wedding bells chime out for the marriage of the baker. Well as Mr. Burnand has done his work and afforded a most amusing sketch, but little less praise must be awarded to Mr. Solomon for the music he has composed: it is throughout bright and lively, and so "catchy" that many of the airs—the "Baker-roll" in particular—were being hummed by the audience as they left the house. But this is not all: by the quaintness of some of the orchestration the composer has accentuated the comic situations and humorous lines. The characters were excellently represented. Miss Lottie Venne as Mrs. Bardell played and sang with such vivacity and sprightliness as to carry the piece along perfectly. Nor was Mr. Rutland Barrington one whit behind her in his humorous and easy method of courtship. Mr. Arthur Cecil was a thorough realisation of our ideal Pickwick, both in dress and manner. Master Arthur Knight was a sturdy Tommy, and sang tunelessly and acted with spirit. *Pickwick* was a complete success. In Brandon Thomas's *Highland Legacy*, which made up the afternoon bill, Miss Jessie Lee appeared (for the first time in London) as Clara, and showed herself possessed of a very charming presence, a nice voice and agreeable style of acting.

8th. Theatre Royal and Opera House, Aldershot, burnt down—fire originated on the stage.

8th. Miss Emily Sheridan played Lavender in Mr. Pinero's piece, in consequence of the illness of Miss Blanche Horlock.

9th. The "Jodrell" Theatre closed its doors.

9th. HAYMARKET.—*The Merry Wives of Windsor* placed in evening bill; superbly mounted. The changes from the original cast at the first production at Crystal Palace were: Host of the Garter, Mr. J. S. Blythe; Miss Henrietta Lindley, Mrs. Ford; Mr. P. Perceval-Clark, Justice Shallow; Mr. H. Crisp, Bardolph.

9th. GLOBE.—*School for Scandal*. Sir Peter Teazle, Fernandez; Sir Benjamin Backbite, Weedon Grossmith; Joseph Surface, J. T. Sullivan; Charles Surface, William Herbert; Lady Teazle, Miss Kate Vaughan; Lady Sneerwell, Miss May Whitty.

11th. A sensational drama in two acts, entitled *Bitter Cold*, by Alfred Coates, and a farce by A. J. Barclay, entitled *Shorthand*, were produced at the New Lyric Hall, Hammersmith.

12th. GAIETY (Miss Kate Rorke's *Matinée*).—*A Fool's Paradise*, by Sydney Grundy, was originally produced at the Prince of Wales's Theatre, Greenwich, October 7, 1887, under the title of *The Mousetrap*. It has since that date been fairly successful in America. Philip Selwyn is the inhabitant of the paradise. He

believes blindly in the wife whom he passionately adores, whilst she has been nothing better than a garrison hack and an adventuress in the past. In those days she loved Lord Normantower, but jilted him because he was poor and she had the chance of making a rich marriage. When, however, Lord Normantower comes to Philip Selwyn's, she does not hesitate to tell the visitor that she still loves him and detests her husband—a fact that is pretty well shown by her endeavours to slowly poison him. But Selwyn is watched over by Sir Peter Lund, a physician who shrewdly suspects that his illness is not a natural one. Kate Derwent, who is staying in the house, has won Lord Normantower's heart; and so Mrs. Selwyn, from jealousy, tells him that Kate is her husband's mistress, and when Sir Peter Lund, who has been endeavouring to entrap Mrs. Selwyn, hints at poison, the wife accuses Kate of the crime. It is proved that Kate Derwent is really entitled to the property which Selwyn holds; as he is about to make a will which, looking to his probable immediate death, will restore it to her, his wife is driven to make one grand *coup*, for up till now everything has been left to her. She determines to administer a double dose of arsenic. Sir Peter Lund discovers this, and taxes her with the crime; she is holding the glass in her hand, and seeing that she is discovered in her true character, with a bitter "Good-night to you all!" drinks the contents and goes off to die. Mr. Wenman gained the applause of the afternoon as Sir Peter Lund, a kindly cynic, who gibes mostly at his own profession: the character is splendidly drawn, and was as splendidly acted. Miss Kate Rorke was delightfully fresh as Kate Derwent in the opening scenes; and later, when she imagines she has been wooed only for her wealth, her womanly scorn and contempt were grandly conveyed—she made a great success. Miss Gertrude Kingston's Mrs. Selwyn was a clever performance, but there was not quite enough of the wiliness of the serpent,—she was scarcely fascinating enough. Mr. E. W. Gardiner was decidedly good as Lord Normantower. Mr. H. B. Conway played the rather thankless part of Philip Selwyn with discretion, and Miss Mary Collette was bright and engaging as Mildred Selwyn.

12th. PRINCESS'S.—*Good Old Times*, though not altogether as good a play as *Ben-my-Chree*, by the same author, was exactly suited to display the manly, heroic character that Mr. Wilson Barrett can so well sustain, and the long-suffering tender woman in impersonating which Miss Eastlake has become so great a favourite. The story gives us to understand that John Langley,

J.P. and Sheriff of Cumberland, has married Mary Langley without knowing anything of her past life. That past contains one terrible crime, imputed, though wrongfully, to her ; but she has taken another name, and so has escaped detection. Her father was murdered, and she was looked upon as at least an accessory, the criminals really being Amos Barton and Crosby Grainger, a former lover of hers whom she had discarded when she discovered he was already married to Lucy Barton. She has taken Amos into her service, presumably forced to do so by his knowledge of her secret. Grainger, fleeing from justice, comes to her home in Cumberland, and at once renews his protestations of love, and induces her to meet him in the grounds ; then, when he attempts to seize her, she fires on and wounds him. John Langley, who has been brought to the spot by Grainger's wife, overhears much, and when the shot is fired and the police arrive, quixotically takes upon himself the crime. He, Grainger, and Barton are all sentenced to transportation, and are sent to Tasmania. Amos has risen to be a warder, and, from some unexplained reason, hating Langley, has him chained to Grainger ; the men quarrel, there is a general mutiny among the convicts ; Langley saves the governor's life, and is assigned as a servant to his own wife, who, under the name of Mrs. Morgan, has followed him to the penal settlement with a view of having him allotted to her, as was frequently compassed by the friends of convicts in those days. Grainger and Amos, with some other desperadoes, have escaped from Macquarie, the penal settlement, and have determined to rob Mrs. Morgan's house. Grainger, having learned from Lucy his wife, who is servant to Mrs. Morgan, that her mistress is no other than Mary Langley, after a sharp struggle with Langley carries her off. Fortunately, through the timely warning given by Spot, an aboriginal, Langley has been able to send off Coldbath Joe, another convict servant, to call in the aid of the mounted police. They start in pursuit, but Spot induces Langley to follow them by water, this being a much shorter route to Bridgwater, the point for which the robbers are heading. Arrived there, the bushrangers rush with their captives into the *cordon* of police that is in waiting for them. Grainger escapes for a moment only, but is shot down by Amos Barton out of revenge for the neglect shown to his daughter by his confederate ; but not before Grainger has cleared Mary Langley of any participation in the crime of her father's murder. Mr. Lewis Waller was a grim determined creature, at war with society, as Crosby Grainger, and threw an intensity of passion into his mad love for Mary Langley ; and Mr. Austin

Melford, in the hateful character of Amos Barton, gave a vivid picture of a cold, calculating villain. Mr. George Barrett as Coldbath Joe, a convict whose better nature has been roused by the kindness of Mrs. Langley, was, as usual, very amusing, and had a merry, bright little sweetheart in Miss L. Belmore as Bidley, an Irish "colleen." Mr. Robert Pateman made a distinct hit as Spot the aboriginal. Another very clever impersonation was that of Mr. W. A. Elliott as The Fiddler, a cockney convict; and Miss Webster was unaffectedly tender and womanly as Lucy. The cast was generally good, and the piece was favourably received.

17th. The dramatic profession lost a valuable member in Mr. Tom Mead, who was born at Cambridge, August 22, 1819; and was thus nearly seventy years of age when he died. He made his first appearance in London at the old Victoria Theatre, as Sir Giles Overreach, on November 8, 1848, and was a leading Shakespearean actor at Drury Lane under Mr. C. T. Smith's management. Ever since Mrs. Bateman first ruled over the destinies of the Lyceum, Mr. Mead had been attached to that theatre, and was not only a thoroughly sound actor, but was universally respected and esteemed.

17th. Death of Mrs. Edward Price (Miss Emma Ryder).

18th. ELEPHANT AND CASTLE.—*The Rose of Devon; or, The Spanish Armada*. Mr. John Jourdain's romantic drama takes its principal incidents from Charles Kingsley's "Westward Ho!" but is cleverly written and is full of stirring scenes, in which the weal and woe of human existence are happily blended.

18th. VAUDEVILLE.—Pierre Leclercq's four-act play *The Love Story* was revived for a series of *matinées* by Mr. Charles Charrington, who resumed his original character as Charles Marchcastle. Miss Janet Achurch was again Madeline Borth, and Mr. William Lugg Sergeant Jones. Of their performances it may be said that, good as they were on the 23rd May, 1888, when the piece was produced at the Strand Theatre, they have even improved in excellence. In the revival Mr. Laurence Cautley was fairly good as Paul Falshawe; Mr. Fred Thorne was the lawyer's clerk, William Trett; and Miss Dolores Drummond Mrs. Falshawe.

18th. Death of Mrs. Harriett Catherine Fiddes, professionally known as Miss H. Cawse, aged 77. Made her first appearance as Daphne, in *Midas*, at Drury Lane, September 22, 1832. Was for many years a member of the Covent Garden Theatrical Fund.

20th. Death of Mrs. Toole, wife of Mr. J. L. Toole.

20th. *A Platonic Attachment*, a three-act "modern" comedy, by

Eden Philpotts, was produced at the Lyric Hall, Ealing. It showed considerable novelty and ingenuity, and contained some smart dialogue. Much of the fun is deduced from a gentleman who uses shorthand freely, but who misreads his notes, and who turns up at a wedding attired for a funeral and at a dinner party costumed for a fancy ball. The phonograph is introduced. Messrs. Walter and Arthur Helmore, Battley Meadows, and Misses Haydon and Meadows acted well.

21st. PARK HALL, Camden Town.—*Love Conquers ; or, No Spy*, a romantic play in one act, by A. Houghton Townley, a rising young author. Though possessing but a simple plot—for it only tells of the unjust suspicion brought upon Flora Osborne of being courted by another admirer, she at the time having given her promise to Prince Rupert, the suspected admirer proving to be no other than her Roundhead brother Osborne—the little play is interesting, and the lines (for it is in blank verse) are very smooth and breathe a spirit of poetry.

22nd. TERRY'S. (*Matinée*).—*See Saw*, a domestic comedy, by George Capel and J. Ragland Phillips. The cleverness of the acting caused a good deal of laughter, but the play itself is really little better than a farce in three acts which could have better been done in one. The heroine, Ethel Bartlett, is the daughter of a "purveyor of baked potatoes," but is fortunate in possessing an exquisite singing voice, which has been thoroughly trained by an old German musician, Herr Stegmeyer. Through his influence she obtains an engagement, and rapidly becomes a *prima donna*. She attracts the honourable attentions of Gerald Clayton, a rich young fellow, who proposes marriage ; and things seem to be going all fairly, when she is led to believe that her brother Dick, who has got into bad company, has stolen from her lover's house a locket that Dick has sold her. She will not allow Gerald to marry into a family that has such a stain upon it, and therefore releases him from his engagement. Her father thinks that Gerald has trifled with his girl's affections. In the third act Ethel has lost her voice, and the family are back in their old quarters in Drury Lane. Through the kindly instrumentality of a good-natured journalist, Jack Graham, Dick has obtained a situation and has turned a steady young fellow, and the real purloiner of the locket is discovered ; the lovers are brought together again, and Dick looks forward to marrying Fanny, who has loved him through good and evil report. Mr. W. F. Hawtrey played very naturally the character part of Sam Bartlett, and his racketsy son Dick found a good exponent in Mr. A. G. Andrews. Mr. Julian

Cross was a genial, simple creature as the enthusiastic old violinist, Herr Stegmeyer ; and Mr. W. Hargreaves made much of the small part of Crupper, a butler who has lived in aristocratic families. Mr E. Smedley Yates conveyed well the kindly cynicism of the journalist Graham. Miss Eleanore Leyshon was unaffected and sympathetic as Ethel Bartlett, and won golden opinions both for her appearance and acting. Miss Hermon surprised every one by her breadth of humour as Fanny Smith.

22nd. ST. ANDREW'S HALL.—*During the Dance*, "a ball-room sketch"—pleasantly written. A young lady is taken by her partner to the conservatory, where, overcome by the heat, she faints ; as she comes to, thanks to the attentions of her cavalier, she lets slip how she loves him ; he seizes the occasion, and is at once accepted. But as their engagement may not be at present quite agreeable to her mamma, who is seen approaching, the young people have to resume a very formal and nonchalant air to each other, and resume the interrupted dance. The trifle was excellently played by Mrs. C. L. Carson and Mr. Bassett Roe.

23rd. Death of Mr. Charles Du Val on the voyage home to England. It appears that he was suffering from the effects of a sunstroke, which had made him very despondent. On the morning of February 23, at about two o'clock, Mr. Du Val suddenly rushed from his cabin up on to the deck and disappeared. There is no doubt that he sprang overboard, but as the ship was going at such a high rate of speed, and there was a heavy sea on, it was impossible to make a search for the body. It is strange that this should have occurred in the "Red Sea," which, it will be remembered, he used to make the subject of one of the many jokes in his entertainment. Mr. Du Val possessed high gifts, both as a journalist and an entertainer, but will live longest in the memories of those who knew him from his kindness of heart, his upright character, and his many estimable qualities.

26th. STRAND.—*Bob*, Mr. Marsden's play, revived by Miss Patti Rosa.

26th. ST. GEORGE'S HALL.—*Hearts are Trumps*, another one-act version of *La Partie de Picquet*, adapted by Mr. Wellesley Teversham, pleasantly written ; and the principal character, Lord Dungannon, which bears a striking resemblance to Lord Kildare in *A Quiet Rubber*, was excellently acted by Mr. Sydney Teversham. The performance was given by the Momus D.C.

26th. Burning of the Royal Circus in Chepstow Street, Oxford Road, Winchester. Wooden building. No human lives lost, but twelve animals burnt to death.

27th. QUEEN'S GATE HALL.—*Our Family Motto, or Noblesse Oblige*, and *Un Héros de la Vendée*, both one-act comediettas, by Héloïse Durant. The heartlessness of the heroine, Mrs. Newton, who encourages the attention of a couple of admirers, she the while being in doubt whether her husband is alive or dead, robs the first play of all sympathy, though it must be admitted that some of the dialogue was clever, and that the part was well filled by Miss Grace Arnold. There was, however, real merit in *Un Héros de la Vendée*, in which the authoress played Henriette de Bressant remarkably well. She has to pass herself off as her brother, a Royalist, who is actively pursued by the Republicans, and by her clever ruse and assumption of the male character gives him the opportunity to escape; in the meantime her lover, Isidore Delaunay, exercising his influence to obtain his pardon.

27th. Lola, in *The Silver Falls*, was played by Miss Adrienne Dairrolles, in consequence of Miss Olga Nethersole's indisposition.

28th. PRINCESS'S.—*Now-a-Days*. Perhaps no sporting drama ever took a greater hold on the public since the days of *The Flying Scud* than Mr. Wilson Barrett's play. The characters are human, the dialogue terse and natural, and the situations naturally worked up to. Saxton, a north-country mine owner, is a self-made man, with all the knowledge of the value of wealth that distinguishes the Yorkshireman. His son Tom is engaged to Amy Harper, when suddenly her father is put to straits for money. Saxton promises to lend him £3,000, but hearing that he is, but for some stroke of luck, absolutely insolvent, refuses to let him have the sum. Old Saxton has given Tom just £3,000 to pay into the bank. Harper tells him of his father's refusal to aid him, and so the young fellow hands over to his future father-in-law the notes, and is thus the means of re-establishing his credit. For this Tom is driven from his home; but Harper adopts him, in a manner, until such time as he discovers that his *protégé* has been clandestinely sending his father money—for the elder Saxton is now almost a pauper; his mines have been flooded, and he has been compelled to sell off most of his belongings. His daughter Kitty has decided she will marry a very promising jockey, Bob Fressingwold, but Saxton has determined she shall accept a blackleg baronet, Sir Harry Croydon. This worthy is already privately married to Jenny, the only child of Dick Dowling, a kind-hearted, honest bookmaker; and it is of vital importance to Sir Harry that "Thunderbolt," the favourite for the Derby, shall not win the race. The horse belongs to Harper, and is in the charge of Tom Saxton. During the latter's

absence (when he is reconciled to his father, one of the most perfectly acted scenes ever witnessed), the baronet, with the aid of his confederates, Downey Bleater and Sandy Gough, two "welshers," prevail upon Juniper, the stable boy, to allow them to steal the horse; and the young scamp lets it be understood that it was by Tom Saxton's orders that the animal was taken away, and thus Tom is likely to be arrested for the crime,—in fact, the police are called in, but he manages to escape. Sir Harry Croydon sends "Thunderbolt" to London, and persuades Jenny Dowling to watch over it. Her father and Tom discover its hiding-place; and when Jenny is told how her husband is engaged to Kitty Saxton, she allows it to be restored to its proper owner. Even then the race is anything but a certainty, for the blacklegs "get at" Larry Doubledon, the jockey who is to ride him, but fortunately their plot is overheard. At the last moment he is stripped of his jacket, Fressingwold gets the mount, and steers the favourite to victory. Dick Dowling saves the "welshers" from being torn to pieces by an infuriated mob, and, for the sake of his daughter, prevents his son-in-law, the baronet, from being proclaimed a defaulter, the latter promising amendment in the future. Saxton and Harper forget and forgive, and the curtain falls on a scene of general happiness.

Mr. Wilson Barrett, clever as he is, has never done anything so good as John Saxton, the canny, obstinate Yorkshireman, hard and gruff and determined to have his own way outwardly, but with a world of kindness and worth under his rough exterior. There were little touches in the performance that were absolutely perfection, and the whole was conceived and carried out with a fidelity to nature that showed the highest art. Mr. Lewis Waller exhibited marked nervous force and pathos as Tom Saxton; and Mr. George Barrett's Dick Dowling, too, was quite a creation—so homely and natural, and yet so shrewd. A special word of praise is due to Mr. Austin Melford as Downey Bleater, a smooth, wily old rascal; and Mr. W. A. Elliott as a more ruffianly scamp was nearly if not quite as good. Mr. Julian Cross played with judgment, and Mr. Horace Hodges displayed considerable tact and humour in a difficult part. Mr. H. Cooper Cliffe was not only gentlemanly, but skilfully conveyed that his evil doings were the outcome of bad associations. Mr. J. A. Welch's Juniper was a capital sketch of character, and Mr. S. M. Carson made his one short scene one of the strongest in the whole afternoon. Miss Webster and Miss Norreys were happily contrasted, and missed no opportunities that were afforded them. Miss Harrietta Polini

was a smart soubrette as Peggy ; and though last, certainly not least, Miss Grace Hawthorne was a true and tender English girl as Jenny Dowling.

28th. Paul's Music Hall, Leicester, destroyed by fire.

ROYALTY.—French plays during the month : *Le Dépit Amoureux*, *Les Folies Amoureuses*, by Regnard. The "Théâtre Libre" occupied the boards, and gave *Jacques d'Amour*, play in one act by Leon Hennique and *La Mort du Duc d'Enghien* by the same author—the latter a drama of the realistic school, in which the three tableaux were most impressive. *Denise*, by Alex. Dumas fils ; *La Doctoresse*. MM. Raphael, Duflos, Charpentier, Schaub, Schey, Dalbert, Dolnay, Froumont ; Mlles. Malvau, Raynard, Marthold, Ricquier, Dick, Brunet.

III.

MARCH.

2nd. Mr. Lionel Brough resumed his post of Mine Host of the Garter at the Haymarket.

4th. Mr. Tom Matthews died at Brighton in his 84th year, having been born October 17, 1805. He was looked upon as the only successor to his teacher, Joe Grimaldi, and for 36 years as our best clown. Mr. Tom Matthews, though he had been bed-ridden for months, retained his faculties to the last. In early life he was connected with the *Independent Whig*, a newspaper that, after various changes of nomenclature, was and is known as the *Sunday Times*. After a short engagement at the Olympic he made his first appearance as a clown in 1829 in "The Hag of the Forest Raven," and left the stage in 1865, his last character being that of Daddy Thumb in "Hop o' my Thumb ; or, Harlequin and the Ogre of the Seven-League Boots." Mr. Tom Matthews was buried in Brighton Cemetery on March 9.

4th. Miss Annie Irish played Kate Constant in *Doctor Cupid*, owing to Miss Winifred Emery's illness.

7th. Mr. E. M. Robson played Sir Hugh Evans in the *Merry Wives of Windsor* at the Haymarket, and continued to fill the character on Mr. E. Righton's going to the Court Theatre.

9th. COURT.—Last performance of *Mamma*.

9th. OPÉRA COMIQUE.—Miss Elizabeth Robins appeared very successfully as Mrs. Errol in *The Real Little Lord Fauntleroy*.

11th. COMEDY.—*Pickwick* transferred to evening bill.

11th. Miss Lingard resumed her place in *Merry Wives of Windsor* as Mistress Ford. Mr. Stanislaus Calhaem succeeded Mr. R. Pateman as Spot in *Good Old Times*.

12th. ST. GEORGE'S HALL.—*The Water Babes* burlesque (rewritten) by Edward W. Bowles, was played by the members of the Folly Dramatic Club, originally produced at the Novelty February 9, 1887.

13th. Mr. E. Dagnall, at short notice, appeared as Our Mr. Jenkins in *Two Roses*; Mr. Righton being suddenly indisposed.

13th. Death of Mr. Frederick Hawley, author of *Agnes of Bavaria* and *Found* and some smaller pieces. He was also an actor and stage manager under the name of Haywell. Since 1885 he had been the librarian of the Shakespeare Memorial Library, Stratford-on-Avon.

5th. TERRY'S. *The Policeman*.—Three-act farcical "rally" by Walter Helmore and Eden Philpotts; was played with nearly the same cast as when produced here November 1, 1888. On this occasion the change consisted in Mr. Tom Nye as Randolph Ferguson; Mr. Ernest Hodges, Capt. Wellington Hill; Miss Maria Daly, Lady Gasse; and Miss Annie White, Ethel Gasse. A very clever musical skit, a "Lecture on Music," was given by Messrs. Arthur and Walter Helmore and Mr. Randolph Coward, and caused a great deal of amusement.

16th. COURT. *The Weaker Sex*.—Mr. Pinero has had a difficulty to encounter in the winding up of his latest, and certainly one of his best-written plays, *The Weaker Sex*. On its original production, at the Theatre Royal, Manchester, September 28 of last year, he succumbed to the general but often mistaken desire for a happy ending by marrying both his heroines; but now, with a truer respect to art, he has let his curtain fall on a conclusion that will be very unsatisfactory to many, for his three principal characters are left unhappy—and this is the natural outcome. Whether it will affect the fortunes of the play remains to be proved; it should not do so, for the piece is full of interest, the dialogue is sparkling, and it gives a problem the solution of which cannot but enforce attention. Lady Vivash in her youth was impulsive and perhaps coquettish, and had thrown away the love of Philip Lester, who left her and went to America. Piqued at this, she marries Lord Vivash, for whom she has not a spark of affection, and whose death is looked upon as a relief from bondage. She treasures the memory of her former lover, and is comforted in the society of her daughter Sylvia, a charming girl

of seventeen, whose sunny temperament brightens her existence. To find some occupation and distraction during Sylvia's absence on a visit abroad, Lady Vivash takes up with a society which has been formed for enforcing the rights of "the weaker sex," but her interest in their doings is only pretended, and she is far more stirred when she receives a telegram announcing the return of Sylvia and her hostess, Lady Gillingham. The latter, on her arrival, tells her that, subject to her approval, Sylvia has accepted one Ira Lee, a gentleman who is known from his writings as "the poet of the prairies." He is much older than his intended bride, but appears to be in every other respect eligible. He is to be at Lady Gillingham's the next day, so it is arranged that Lady Vivash shall meet him there. Ira Lee is no other than Philip Lester: perhaps disgusted with his first love, he has made no inquiries about her; in any case, he has no idea that she is Lady Vivash, the mother of the girl he is now engaged to. No sooner does she recognise Philip Lester than Lady Vivash, who has heard a rumour that he had returned to England, at the thought of which her love, never extinct, has rekindled with all its first passion, lets him know that she is free, that she wishes to atone for the past, and that her devotion to him in the future shall make all amends. Lester is cold, and makes no response to her avowal. While she is pleading, Sylvia bounds toward them, and at once lets her mother know that the man to whom she has just poured out her inmost heart is Ira Lee, her daughter's betrothed. Lady Vivash, without a word, falls fainting to the ground. The identity of Lester and Lee is for a time kept from the child, but an envious embittered rival of hers betrays the secret; and so Lester, feeling that marriage with either mother or daughter would be impossible, determines to efface himself. Without any leave-taking he departs to struggle again with his disappointed hopes, casting one last loving glance on the girl whom he had hoped would cheer his lonely path—she stunned with the first great grief that had shadowed her young life, and her mother kneeling crushed and broken at her feet. Although the play ends unhappily, and the main interest is centred in the fortunes of Lady Vivash and her daughter, there is a fund of amusement and laughter in the proceedings of Mrs. Boyle-Chewton, a leader in the association for enforcing woman's rights; and there is pungent satire in the author's method of proving that a creature who pretends to be above the weaknesses of the sex and to scorn the idea of love, jumps at the first offer of marriage, made by Mr. Bargus, M.P., in reality for her daughter Rhoda, but which she

mistakenly appropriates to herself, and, when she thinks herself likely to become a bride, throws committees, reports, and all such matters to the winds. These parts were most excellently played by Miss Fanny Coleman and by Mr. Edward Righton, who was very droll as the fussy, nervous little Adonis and M.P. Miss Olga Brandon played with great tact the poor soured girl Rhoda. Miss Violet Vanbrugh was a dashing *grande dame* as Lady Gillingham, and the old lord to whom she is married was an excellent sketch of character by Mr. A. M. Denison. Mr. Eric Lewis, Mr. E. Allan Aynesworth, and Miss C. Lucie were also good in their several parts. Mr. Kendal was of immense support to the piece by his strength and manliness as Ira Lee, one of those noble souls that can accept the greatest sorrows of this world in a spirit of determination that they shall not be driven by them to anything that is base or weak, but rather be strengthened in the path of duty and self-sacrifice. Mr. W. H. Vernon, too, as a staunch friend and a faithful though unrewarded lover, was excellent. Of Mrs. Kendal's acting it is impossible to speak in too high terms. Miss Annie Hughes was very tender and graceful as Sylvia. When played at Manchester, the unhappy ending was avoided in the reward of Dudley Silchester's lifelong devotion to Lady Vivash by her acceptance of him, and the supposed union of Sylvia and Ira Lee. This part was then taken by Mr. Vernon; Mr. Kendal appeared as Silchester.

16th. GLOBE. *Richard III.* (revival).—The following notice appeared in the *Observer*:—"Whatever may be the final judgment of the critical public on the entirely new reading of the part of the Duke of Gloster given by Mr. Richard Mansfield last night, there can be no gainsaying that the success of the revival of *Richard III.* was, as a production, emphatic. The play, owing to the elaborate scenic accessories, which in so small a house necessitated a frequent and tiresome use of the *tableau* curtain, lasted till midnight; the crowded audience steadily watched the piece to the end, and even demanded a speech from the hero of the evening as a supplementary effort. The version of the play used differed in some respects from the ordinary acting edition, and introduced some new 'business,' but substantially it followed the old lines, omitting the references to Clarence, the scene in which Buckingham is sent to execution, and some other passages. Two scenes culled from the third part of *Henry VI.*, illustrating the murder of that hapless king, formed a prologue and the first act. These were picturesque sets, the first showing the Tower of London within the gates, where a procession of heralds, soldiers

in quaint armour, priests, lords, and pages, made a pageant ; and the second being a dimly-lighted but artistically-arranged chamber in the fortress, where Richard, stung by Henry's reproaches, despatches him in hot blood. These scenes owed most of their dramatic strength to the vigorous acting of Mr. A. Beaumont as Henry ; for Mr. Mansfield was quiet and undemonstrative at the outset, and did not grapple with his part until the second act, which opened with a charming rural scene by W. Telbin, on the road to Chertsey. Here Gloster stops the funeral procession of Henry, and copes with the frantic grief of the Lady Anne. In this scene Mr. Mansfield showed at once that he was no slave to conventional readings. The new Richard was by turns a prey to sour ill-humour, and an earnest pleading lover without a trace of guile. There was much that was strong in this new conception of the part, in spite of its obvious inconsistency and contradiction ; and the actor gained largely upon the sympathies of his audience in this act, obtaining a hearty call before the curtain. It may be noted that in each act Mr. Mansfield changed his costume, wearing as many as seven elaborate dresses designed in the styles of the period, and guaranteed as to correctness by a learned note in the book of the play. In make-up he eschewed the traditional ringlets for long hair rolled under after the well-known historical portrait. The same rigid adherence to authorities was observed in all the costumes, and in some armour, which was not beautiful to see. It was not till the quarrel with Hastings that Mr. Mansfield broke from his reserve and gave us the benefit of some energetic acting, and from this point there were several effective speeches. The scene in which Richard hypocritically refuses the crown was full of grim humour ; and a good point was made at the end, when the canting tyrant, relieved of his robe, threw his breviary in the air—or rather, as it happened on this occasion, into the orchestra. In the third scene of the fourth act, where Richard awaits the news of Tyrrel's outrage on the princes some significant business was introduced, the King stealing to the throne and starting at the reflection upon his hand of a crimson-stained glass window before delivering the lines beginning 'The son of Clarence have I pent up close.' The only other new points were in the arrangement of the battle scenes, which were excellently managed—the fight being visible, and Richard encountering a little host of the enemy, whom he beat back with his great sword from a bridge. As an interpretation of Shakespeare's intention Mr. Mansfield is far away from tradition, but he does not give us anything better than tradition. All he gives us

is a reading which has intelligence without genius, power without subtlety. He obtains a considerable control over his audience, however, and it would be unjust to say that his impersonation is not interesting and picturesque. In his support the actor-manager had gathered a few capable artists. Mr. Fernandez, for instance, was an excellent Buckingham, and Mr. Luigi Lablache a spirited Richmond. The Lady Anne had a bright representative in Miss Beatrice Cameron, who, though somewhat monotonous in her later scene, was exceptionally vigorous in her feminine reproaches of Gloster in the wooing scene. As the Duchess of York no better selection could have been made than Miss Carlotta Leclercq, who gave forcible emphasis to her blank verse. Miss Mary Rorke was pathetic and graceful as the ever-weeping Queen Elizabeth. One of the best bits of acting of the evening was Miss Bessie Hatton's Prince Edward, which was in charming taste. Special incidental music for the play was composed by Mr. Edward German."

16th. KILBURN TOWN HALL.—*Plucky Nancy*, one-act play by Mrs. C. Thompson and Miss Kate Sinclair. A pretty little work, more noticeable for its fresh and good dialogue than for its dramatic construction. The heroine, a thoroughly frank girl, gives up her lover when she discovers that through her half-brother's "pulling" a horse, the man she loves has lost a small fortune. It makes him poor; but when she suddenly becomes rich, she calls him back to her. The piece was acted by the Victoria Rifles Dramatic Company.

19th. TERRY'S. (*Matinée*).—*The Bookmaker*. The betting ring would be a paradise were there many such "bookmakers" as Sir Joseph Trent in Mr. Pigott's piece, which, though most amusing in Mr. Edward Terry's hands, was not too well written. The hero, though he has been fighting the world since he was five years of age, has been a jockey and a tout, is simplicity and goodness itself. He gives £40,000 to a horsey-talking young lady, and settles £500 a year on the wife who has betrayed him. The plot is the old one of a young fellow who has been entrapped into a marriage with an adventuress, who turns out to be the bookmaker's wife. Miss Marie Linden and Miss Eleanor Leyshon were good; and Miss Watt-Tanner, an Australian actress who made her *début* in London, played well as the adventuress, and possesses considerable personal attractions.

19th. Death of Mr. E. Campbell Bradley, acting-manager to Miss Kate Vaughan, suddenly, of heart disease.

20th. Death of Mr. T. J. Serle, actor and prolific dramatic

author. Born October 28, 1798 ; made his first appearance as Romeo, 1816.

20th. ST. GEORGE'S HALL.—*Brittany Folk*, written by Walter Frith, music composed by Alfred J. Caldicott, M.B. (German Reed Entertainment.)

21st. AVENUE. (*Matinée*).—*The Duke's Boast*, play in three acts, adapted by H. Osborne Buckle from Alexandre Dumas' *Mademoiselle de Belle Isle*, has been adapted several times ; and the latest version is certainly weaker than its predecessors, perhaps through the adapter's fearing to wound modern English susceptibilities. The plot turns on a wager made by the Duc de Richelieu that at midnight of the day on which he sees a young lady he will throw a letter from the window of her chamber. The lady happens to be Gabrielle de Belle Isle, who is engaged to the Chevalier D'Aubigny. She has come to Paris to intercede for her father, who is a prisoner, and has obtained the countenance of the Marquise De Prie, a favourite of the Duc de Bourbon. The great lady, a former flame of Richelieu, piqued at his infidelity, persuades Gabrielle to write a letter requesting the Duke to visit her, knowing his strong interest at Court ; for this the Marquise substitutes one in her own handwriting, which is unknown to the Duke. He comes and throws out the letter which is to be the proof of his success. It is picked up by D'Aubigny, who challenges his fancied rival, but the duel being prevented, the Chevalier makes the Duke throw the dice three times with him, the thrower of the lowest casts to kill himself. D'Aubigny loses, and is allowed six hours before committing suicide. He has a final interview with Gabrielle, who, on the night when the event that incriminates her has taken place, was actually visiting her father in the Bastille by the aid of the Marquise, who has bound her to secrecy under certain conditions. Gabrielle cannot, therefore, clear herself for a time, but at length satisfies her lover of her innocence, which is further confirmed by Richelieu, who has discovered the trick that has been played him by the Marquise. As the Duc de Richelieu Mr. John Tresahar lacked that height of polish so essential to the proper rendering of the character, and which would redeem the grossness of the *roué*. Mr. Fred Terry was earnest, impassioned, and manly as the Chevalier D'Aubigny, and Mr. E. A. Douglas was firm and consistent as Chevalier D'Auvray. Miss Vane was eminently the *grande dame* as the Marquise De Prie, suave and fascinating, yet clever in wordy fence and finesse ; and Miss May Whitty was a bright and attractive *soubrette*. Miss Marion Lea, by her representation of Gabrielle de Belle Isle,

at once took her position as one of the most promising of our coming emotional actresses. In addition to other good gifts, Miss Lea is graceful and winning in manner, and has an altogether good method, which, like her accent, gives one the idea that she has studied in the best French school.

23rd. Mr. C. J. Smith, the well-known stage manager at the Theatre Royal, Birmingham; Prince's, Manchester; and Shaftesbury, London, died.

26th. TERRY'S. (*Matinée*.)—*Young Mrs. Winthrop*, three-act play by Bronson Howard, even when produced at the Court Theatre, on November 6, 1884, with Messrs. H. B. Conway, H. Reeves Smith, F. Kerr, Arthur Cecil, and Misses Marion Terry, Lydia Foote, Norreys, and Mrs. John Wood in the cast, did not prove a very inspiring play. Miss Kinharvie, the American lady who made her first appearance in London, in the character of young Mrs. Winthrop, is handsome, ladylike, and of good presence, and evidently considered this part one well within her powers. Though she did not afford proofs of being a great actress, she gave it a pleasing and intelligent reading, and showed herself possessed of some emotional power. Mr. Reeves Smith and Mr. F. Kerr resumed their original characters. Mr. J. G. Grahame was a manly, agreeable Douglas Winthrop, and Mr. Alfred Bishop gave one of his finished sketches of character as Buxton Scott. Miss Moreland was most refined and tender as the elder Mrs. Winthrop, and Miss Cudmore was a gentle and lovable girl as the blind Edith. Miss Marie Linden was bright, but almost too worldly, as the several-times-married Mrs. Dick Chetwyn, and was really too young for the part.

27th. STRAND. (*Matinée*.)—*Her Ladyship*, play in three acts, by George Manville Fenn, though it contained incident enough for three dramas, became so involved, and the interest so frequently shifted to side issues, as to prove a failure, and though it was well acted it is unnecessary to give the cast. Lady Teigne (cleverly played by Miss Julia Brutone), from whom we suppose the play takes its name, is not a very important, though sketched as a most disagreeable, character; but it is her diamonds that bring about the trouble. She is a sort of boarder in the house of Stuart Gerard, a gentleman very much out at elbows, who has a money-lending friend, Josiah Barclay, that takes the opportunity of being present at a party to sell Lady Teigne some very valuable brilliants. A Major Maine, who is, it need scarcely be said, a disgrace to the army, sees the jewels, and being in the direst straits for money, determines to enter the house at night

and steal them. Frederick Gerard is a wild young fellow, has enlisted in Maine's regiment, and been forbidden the house by his father. When Maine makes the attempt to rob, and in so doing strangles Lady Teigne, her shrieks arouse Stuart Gerard, who rushes and struggles to seize the burglar; and finding it is a soldier, from the uniform, imagines it is his son. The daughter Claire, entering immediately after and discovering her father with the jewels in his possession, he having taken them from the thief, looks upon him as the criminal; she herself, from a nocturnal visit paid by Maine to her sister, May Burnett, a thoughtless, flighty young wife, lies under the imputation of carrying on an intrigue with him, and thereby very nearly loses her own lover, John Linnell. Through the evidence of Fisherman Dick and Will Barclay, a boy lover of Letty Gerard's, the crime is brought home to Major Maine. May Burnett confesses her foolish flirtation with him, and so reunites Claire and her sweetheart.

27th. Miss Helen Barry opened the new Union Square Theatre, New York, as the Countess D'Autreval in *A Woman's Stratagem*.

27th. COMEDY.—*Merry Margate* did not by any means increase Mr. Sydney Grundy's dramatic reputation. Its principal merit consisted in the certain amount of cleverness shown in placing almost all his characters in such situations that they were each taken for some one else. Ptolemy Tubbs, possessor of a special soap, thinks that he may combine business with pleasure, and escape the tyranny of a mother-in-law, Mrs. Culpepper, by a trip to Paris. But first he determines to visit Margate, and there he meets at the hotel (in one room of which the entire action takes place), Narcissus Jones, who has come down, hearing that his ladylove, Kate Cadbury, is also going to spend a few days there. Her father, the Lieutenant-Colonel, has a great objection to Jones, though he has never seen him, but because he is a poet; and so, in order that the verse-monger may be able to carry on his love affair, Jones persuades Tubbs to change names with him, pointing out that he will thus be able to have a merry time without any chance of his doings becoming known to his wife. Ptolemy consents, but Nemesis is soon on his track in the forms of Mrs. Culpepper, her daughter Selina, and his wife, who has been advised by her mother to pass herself off as a widow that she may be the more likely to hear of her spouse's infidelities. Tubbs has been tracked from his home at Clapham by a weakness he has for pasting, in every conceivable situation, the little labels advertising his soap. When every one has arrived at Margate, the game of cross purposes begins. To disarm her father's

suspicion, Kate Cadbury is persuaded to flirt with Tubbs, and Mrs. Tubbs, as Mrs. Godfrey, the widow, receives Jones's attentions. Selina, who can never remember whether Jenkinson or Tomkinson is the high-church party, loses them both by her mistakes. Captain Montague then thinks he will pay his addresses, and writes to Selina, asking her to slip away "from the old girl" and meet him at the "Hall by the Sea." He puts his letter into a box of chocolates, which falls into Mrs. Culpepper's hands, and she so rouses the martial ardour of Lieut.-Col. Cadbury as to induce him to challenge Montague, though he abhors the sight of a pistol. Kate Cadbury is led to believe by Mrs. Tubbs, who is speaking of her own husband, that Jones, passing as Tubbs, is married, and the father of twins; and Mrs. Tubbs imagines from what Kate says that Tubbs has offered marriage and proposed to run away with the girl. Mr. Penley, Mr. Rutland Barrington, Miss Sophie Larkin and Miss Susie Vaughan were most worthy of praise. Jerome K. Jerome's *Fennel* was played as the first piece, with Miss Mabel Hardinge as Giannina. The young actress showed promise.

28th. Death of Mrs. O'Grady (Miss Helen Daly) from a knitting needle accidentally penetrating the lung.

28th. OPÉRA COMIQUE.—*The Panel Picture* turned out a complete failure. The plot was almost incomprehensible, the doings of the various characters ridiculous, and the language stilted and unnatural. I will try to give some idea of the story, but must confess I shall find it difficult to make it intelligible. Countess Sinbert is married to one who has a hatred of all Communists, and who in consequence is the more determined to hunt down one Adrian Fiore, a son of the countess by a previous union with an Italian. Adrian comes to the Château Tenebreux to see his mother, and she takes advantage of the superstition that the "veiled lady," the subject of the "Panel Picture," walks at night, to dress herself up as the ghostly visitant, and to leave the house at midnight to give her son rendezvous in the snow. To the strange household, in which Father Ingram does such things as surely no priest ever did before, Julian Dumaresq, one of a band of robbers, has obtained admission as a guest, with the view of stealing the valuable Sinbert sapphires, which he learns are hidden in a vault, the entrance to which is concealed by the panel picture. He is anxious to learn the secret of opening this, and sets another of his accomplices, Mrs. Dashwood, apparently a fashionable lady, to aid him; but eventually learns it through the countess, by threatening to betray the fact that Marasca, yet another of the

band, is no other than her former husband, whom she supposed to be dead. Lord Saltash is a visitor who, having his suspicions of Dumaresq, sets his native servant Mahmoud to watch him and follow him like his shadow, and with instructions that when the proper moment arrives the Indian is to turn Thug and strangle him. M. de Cavignac is a *commissaire de police*, whose principal anxiety appears to be as to his personal appearance, and his frequent announcement that he held all the robbers (for Charles Dumaresq's valet is also *un des treize*) in the hollow of his hands was drowned in shouts of derisive laughter. Marasca has at length obtained admission to the corridor leading to the vault, when Countess Sinbert is horrified at the return of Adrian, who she fancied had escaped on board ship. Father Ingram takes upon himself all consequences, places a pistol in Adrian's hand and tells him to enter the corridor; he does so, and we presume is molested by Marasca, for he shoots him down, and thus gets rid of his very objectionable father. Dumaresq has been, in the meantime, disposed of by the wily Asiatic, and Adrian gets off to the boat waiting for him, and there is the end. Lady Monckton saved the piece from utter collapse on two or three occasions. Mr. Nutcombe Gould was excellent as Lord Saltash, a cool, unimaginative man of the world; and Mr. John Beauchamp rendered impressive a character that I trust, for the credit of human nature, is an impossible one. Mr. Henry V. Esmond displayed considerable power and feeling as Adrian Fiore. The set of the Château Tenebreux, designed by Mr. Herbert Railton and painted by Mr. E. G. Banks, was one of the most beautiful on record, and the piece was produced under the direction of M. Marius. *The Panel Picture* only ran eight nights.

28th. *Love and Art*; or, *The Artist's Ghost*, a one-act play of some merit, by Alfred A. Wilmot, was produced at the Lyric Hall, Hammersmith, by Mlle. Gratiennne, who played remarkably well as the heroine, a young lady artist who is long looked upon as a ghost, from her lover's and her rival's canvases being found to have been "touched up" in some unaccountable manner, she having done so to correct not only the flirtation, but the pictures of the two.

30th. LYRIC HALL, Ealing.—*Cupid's Frolic*, a one-act vaudeville by Wilford F. Field; dialogue good, and the complications well sustained between a pair of lovers, who masquerade respectively as a soubrette and a librarian.

31st. Death of Mrs. Saville at Kettering, aged seventy-seven, mother of Miss Kate Saville and widow of the late John Faucit

Saville, manager of the Theatre Royals Nottingham, Derby, Sheffield, and at one time of Haymarket and Adelphi. Mrs. Saville was formerly a well-known actress in such characters as Lady Macbeth and Lady Townley, and had acted with Macready and before Her Majesty at Windsor.

ROYALTY.—French plays : *Les Femmes Nerveuses*, comedy in three acts, by MM. Ernest Blum and Raoul Toché ; *Les Surprises du Divorce*. MM. Dalbert, Schey, Lagrange, Mmes. Marthold and Ricquier, Bayas and Dick.

IV.

APRIL.

1st. GAIETY.—Revival, on the occasion of Mr. E. J. Lonnen's benefit, of *Robbing Roy ; or, Scotched and Kilt*, F. C. Burnand's burlesque, which was no doubt looked forward to with great curiosity, as in it Mr. Edward Terry was to resume his original character of the "Hieland cateran" Rob Roy Macgregor, in which he was so successful. As this burlesque was produced here nearly ten years ago (November 11, 1879), it may be of interest to give the present and former casts : the originals are printed in italics. *Rashleigh Osbaldistone*, Willie Ward (*W. Elton*) ; *Dougal*, E. J. Lonnen (*E. W. Royce*) ; *Sir Frederick Vernon*, Sant Matthews (*T. Squire*) ; *Francis Osbaldistone*, Miss Fanny Robina (*Miss E. Farren*) ; *Helen Macgregor*, Miss Maria Jones (*Miss Edith Bruce*) ; *Diana Vernon*, Miss Emma Broughton (*Miss Kate Vaughan*) ; *Captain Thornton*, Miss Maud Hobson (*Miss Wadman*) ; *Major Galbraith*, Miss L. Delphine (*Miss C. Gilchrist*) ; *Martha*, Miss Minnie Ross (*Miss R. St. George*) ; *McStewart* (*Donald McStuart* in the original), Miss R. Robina (*Miss Louis*) ; *Hamish*, Miss Brickwell (*Miss Jenny Rogers*) ; *Robert*, Miss Lonnen (*Master Griffin*). The *début* of the Misses Brickwell and Lonnen may be looked upon as promising, as, though it was their first appearance, they appeared, though such children, to enter into the fun of the situation. The burlesque went very well, as far as the representatives were concerned ; though, clever as are the puns that it contains, it did not seem quite what is looked for now. Mr. Terry was screamingly funny as Rob, and his sword-dance brought down the house. For his share in this piece, Mr. Lonnen also deserves praise.

1st. GRAND.—Miss Amy Roselle and Mr. Arthur Dacre appeared in Charles Reade's five-act play, *The Double Marriage*, as Josephine de Beaurepaire and Camille Dujardin, and confirmed the favourable impression they had created when the piece was revived on Tuesday afternoon, June 26, 1888 (see "DRAMATIC NOTES," 1889).

1st.—*A Real Lady Macbeth*, farce by Edward Copping, was produced at the Park Hall, Camden Town, and requires no further notice than that it turns on the mistake which a gentleman makes in confusing the application of a young lady to sit as a model for an answer to his advertisement for a wife.

1st.—Miss Grace Pedley appeared as Marguerite in *Faust up to Date*, and filled the rôle most satisfactorily during Miss Florence St. John's indisposition.

2nd. ST. GEORGE'S HALL.—*Romany Lore*, operetta, by George F. Vincent, proved to be tuneful, though the music did not display much originality. The story turns on the weakness displayed by Count Mont d'Or (Mr. Oscar Baird) for anything relating to the Zingari. His nephew, Gaston de Lille (Mr. Henry Yates), aware of this, induces his own ladylove, Clairette St. Maur (Miss Violet Fraser), to masquerade as a gipsy, in which character she fools him to the top of his bent, and not only secures her own and her lover's happiness, but induces the Count to marry Flora, Countess de Berri (Miss Elsie Evans). The singing was very creditable.

2nd. VAUDEVILLE (*Matinee*).—"John Strange Winter's" play *Rumour* appeared to have been written with the motive of showing how mean and small garrison life must be, and what a thoroughpaced scoundrel may exist under the garb of a British officer. The first act had elements of strength in it, and almost led one to hope that a fairly good play would follow. Captain Graham is a heartless lady-killer who has marked down for his prey Mrs. Jervis, who, like her friend Mrs. Forrester, is a "grass widow," the husbands of both being absent on duty in Egypt. He has persuaded his victim to elope with him, and she is on the point of leaving for the rendezvous when Mrs. Forrester lays bare before her the consequences of her folly, not only to herself, but to her children, and for their sake persuades her to give up her rash determination. But in doing this the pure woman has raised up against herself two deadly enemies. Graham, enraged at his failure, sets about the rumour that Mrs. Forrester intended to elope with him; and Mrs. Jervis, furious at having been balked in her desire, now that her lover will no longer notice her, con-

firms the scandal. As a consequence, Mrs. Forrester is cut by her acquaintances ; but one true friend telegraphs to her husband to come home at once, and on his arrival he taxes Captain Graham with spreading the evil report, which is refuted through the clumsy artifice of a cabman's evidence. All this takes place in public at a bazaar, where Graham, to revenge himself on the woman who has been the cause of his baseness being exposed, tries to shoot Mrs. Forrester, but failing this, then and there kills himself, and Mrs. Jervis is so lost to all sense of self-respect as to throw herself upon his corpse, crying out, " Oh, Jack ! I love you—you only ! " Miss Gertrude Kingston portrayed the character of Mrs. Jervis with great power and firmness. Miss Marion Terry, too, was thoroughly womanly and artistic as Mrs. Forrester. Mr. Arthur Dacre was certainly as uncompromising a scoundrel as could be conceived ; and Mr. Gilbert Farquhar was to the life a kind-hearted, meddlesome old colonel. Much of the dialogue was weak, though evidently intended to be smart, and the *dénouement* was quite out of keeping with the rest of the play. The verdict was an unfavourable one.

4th. SHAFTESBURY. (Mr. W. H. Griffiths' annual *Matinée*.)—*Calumny* proved a most tantalising play. Eustace Errol is the adopted son of Edward Fairfax, a middle-aged man that has married Lilian, who is quite a girl. Sir Henry and Lady Fairfax have come to the conclusion that the young people are too much together, and therefore consider it their duty, as the world is beginning to talk, to warn their brother. Though he cannot believe what he looks upon as " calumny," the report sows the first seeds of jealousy in his heart. Eustace, we can only imagine, has found the society of his benefactor's wife becoming dangerous, and so, very properly, decides on leaving the house and following up his career as an artist. He has been gone some time, when from an unexplained motive Fairfax determines to have him back under his roof-tree, and with his wife goes to Paris to induce him to return. Immediately on their arrival Lilian learns that Eustace is going to fight a duel in defence of her good name ; she goes to his studio and entreats him to forego the encounter. In the meantime, from the babbling of Larry, Fairfax is made aware of the coming duel, takes it upon himself, and, being desperately wounded in it, is borne back to Eustace's studio. At his approach Lilian conceals herself in Eustace's inner room, and, hearing her husband's voice, she comes forth, and is, I must think, very naturally, branded by her husband as a " wanton." In the third act Fairfax is lying at death's door, at Sir Henry's house. Eustace

forces himself into the presence of Lady Fairfax, and, though it is pointed out to him how unseemly his presence is, he persists in remaining, and will see Lilian, to whom he pleads in lover-like fashion for forgiveness, and that he may not be driven from her presence. She—for no other term can be used—dallies with him, and in the midst of their almost, if not quite, lover-like interview, Fairfax enters, and can come to but one conclusion—that the wife whom he adored is faithless, and so dies; Lilian uttering over his corpse the words of cold comfort, that now at least he knows she is innocent. Mr. Watson did his work gracefully, and his writing was at times powerful, while the lighter scenes were in a happy vein. These last were capitally rendered by Mr. Matthew Brodie, as Larry, and by Miss Dairolles, excellent as Babette. Nothing could have been better than the acting of Miss Wallis as Lilian, and of Mr. Elwood as Edward Fairfax, who brought out to the full the attributes of the two characters. Mr. Fred Terry, too, must be highly commended for the manner in which he portrayed the very difficult character of Eustace Errol.

The Landlady, same afternoon, a new comedietta by Alec Nelson. There is nothing very novel or striking in the story, but it is prettily told. It is only the history of a couple of young lovers, whose future appears likely to be jeopardised through the drunkenness of Uncle Leonidas, who, however, having some good left in him, takes himself off to Australia. The character is indeed only that of another but more virtuous Eccles, and was well played by Mr. Charles Collette. Miss Mary Collette was bright and clever as Nell; and Mr. Sydney Brough as Bob Bateman was, as usual, natural and easy.

5th. Mr. Charles Santley sailed for Australia.

6th. LYRIC.—Last night of *Dorothy*, and 931st consecutive performance. Miss Effie Chapuy in title rôle.

8th. Miss Greene (professionally known as Miss de Braham) murdered at her lodgings in Kentish Town.

9th. VAUDEVILLE (*Matinée*).—*My Queenie*, comedy drama in four acts by H. W. Williamson. The following appeared in the *Observer*:—"If there were not quite so much of it, and if the sentimental interest were a little fresher, *My Queenie* might be hailed as a *matinée* production fit for transfer to the evening programme of a not too exacting theatre. But Mr. Williamson should certainly compress into less than four acts his pretty but not very powerful story of the old boatman's foster-daughter, whose aristocratic birth is discovered by an unscrupulous adventurer, and leads him to lay a bold plan for getting her into his power.

The elaborate scheming over the locket which proves the girl's identity might with advantage be greatly simplified, though it introduced a very clever piece of acting on the part of Miss Fanny Robertson as a decrepit old dame, who, for no obvious reason, confides to a stranger the secret which she has kept for years from those whom it most nearly concerns. Moreover, the farcical business, which incongruously postpones the serious *dénouement*, should be cut out altogether. But the device whereby the villain provides the heroine with a fictitious uncle—a disreputable old gentleman most amusingly rendered by Mr. Bernard—is novel in idea and entertaining in development. Though the love-scenes were weak, they were gracefully interpreted by Miss Leyshon; whilst in a subordinate comedy-character Miss Isabel Ellissen made a *début* which showed her to have a bright manner and an intelligent sense of humour. Others whose aid was useful were Messrs. Garthorne, Hargreaves, and D'Orsay, and Miss Drummond." The piece was well received, and, subject to some alterations, immediate offers were made for it for the provinces.

11th. DRURY LANE.—Mr. Augustus Harris again most kindly gave the use of the theatre for the annual benefit of the Royal General Theatrical Fund. Receipts about £400.

11th. LADBROKE HALL.—*A Broken Sixpence*, by G. Thompson and K. Sinclair. A new but very pretty version, it might almost be said, of "Auld Lang Syne." Placed in the evening bill at Toole's Theatre 15th June, 1889. *A Laughing Philosopher*, by Re Henry, tells crisply how a good-hearted young actor, possessing but a few hundreds, settles them on the girl he cares for that she may be able to marry the man of her choice. The philosopher was well acted by Mr. Frank Lindo.

11th. Mr. John Vollaire died in the London Hospital, aged sixty-nine, after treading the boards for some fifty-seven years. He was born December 4, 1820, appeared in the country when only twelve years old, and made his first appearance in the Metropolis October 3, 1854, at the old Surrey Theatre. He had been acting previously in the provinces for some twenty years, and the parts in which he achieved the most reputation were perhaps Polonius in *Hamlet*, Mo Davis in *The Flying Scud*, Peter Grice in *Nobody's Child*, and he was a good Sir John Falstaff. He was always a sound, reliable actor, and though fortune had not been kind to him he would not accept of charity, but fought the struggle of life bravely and uncomplainingly. He experienced much kindness at the hands of the manager of the Haymarket Theatre, from whom he held his last engagement.

13th. OPÉRA COMIQUE.—Miss Marion Terry played Mrs. Errol in *The Real Little Lord Fauntleroy*, placed in the evening bill and preceded by *Her Own Rival*, one-act comedieta by Fred Broughton and Boyle Lawrence. An artist discovers in the lady whom he is painting as Lady Teazle the original of the portrait of a former flame which hangs in his studio. She is now an heiress, and is true to her first love. Neatly written and well played by Miss Cissy Grahame and Mr. J. G. Grahame. Miss Fanny Brough was also excellent.

13th. ADELPHI.—Last night of *The Silver Falls*.

13th. CRYSTAL PALACE.—*Merchant of Venice*. Mr. Hermann Vezin was the Shylock, and emphasized the malignant hatred the Jew feels towards all Christians, and more particularly towards Antonio, but did not bring into prominence the dignity of the Hebrew. It was a fine performance. The Portia of Miss Janet Achurch was marred by occasional indistinctness in delivery, but was otherwise interesting and artistic. Mr. Charles Charrington was really good as Bassanio; he looked the character, and played with much fervour. Mr. Fred Terry, as Gratiano, was at his best in the trial scene. Mr. Julian Cross was a rather too sombre Antonio. Mr. John Stone spoke his lines admirably and with much dignity as the Duke of Venice, and Mr. Arthur Lyle was excellent as the Prince of Morocco. Mr. Arthur Wood's Lancelot Gobbo was an intellectual treat, and Mr. Matthew Brodie did fair justice to the character of Lorenzo. Miss Irene Vanbrugh was pleasing, if not very strong, as Jessica, and has at least a good knowledge of how to deliver blank verse.

15th. Miss Louisa Peach played Ruth in *Ruth's Romance* and Mrs. Rippendale in *The Balloon* most satisfactorily during Miss Rose Saker's absence.

15th. PRINCESS'S.—Revival of *The Silver King*. Mr. Wilson Barrett, Miss Eastlake, and Mr. George Barrett, in their original parts. Mr. Cooper-Cliffe excellent as Captain Herbert Skinner, "the Spider"; Mr. Austin Melford as Eliah Coombe, Mr. Charles Hudson as Sam Baxter, Miss Alice Cooke as Tabitha Durden, and Miss Alice Belmore as Olive Skinner, specially good.

16th. Death of Miss Louise Willes. Born in America, the deceased lady was educated for the musical profession, but eventually chose the stage, and made her *début* at Liverpool Prince of Wales's Theatre, February 10, 1868, and in London at the Olympic in 1875, in *One Hundred Years Ago*. Miss Willes played at most of the London theatres. Edith Dombey and Lady Dedlock were perhaps her best parts.

18th. LYRIC HALL, Ealing.—'Twixt Cup and Lip, comédietta in two acts by W. Sapte, jun. Rather a clever piece; well constructed, and with good dialogue. A rascally lawyer tries to blacken the character of his rival, a baronet, by suggesting that the girl he has asked in marriage is only sought after for her money.

19th. SADLER'S WELLS.—*The Imp of the Rhine* burlesque.

20th. ADELPHI.—Very successful revival of *Harbour Lights*. Mr. William Terriss was as good as ever as David Kingsley. Miss Millward was Dora Vane; and Miss Gertrude Kingston assumed, with considerable pathos and effect, the rôle of the unhappy Lina Nelson, originally played by Miss Mary Rorke. Mr. W. L. Shine was an ideal Tom Dossiter (Mr. Garden's part), and had a merry sweetheart in clever Miss Clara Jecks. A strongly contrasted but powerful pair of villains were found in Mr. J. D. Beveridge and Mr. W. L. Abingdon; and Mr. Charles Cartwright gave a splendid rendering of the jealous Mark Helstone.

20th. Mr. John Coleman reopened the Olympic Theatre at "popular prices" (pit 1s., gallery 6d., etc.), with Mr. Chute's version of *East Lynne*, a revival that appears always to take a hold on the public. For his heroine he had, as Lady Isabel, Miss Rose Meller, a young actress who will make her mark. In addition to possessing good looks and voice, there is evident intelligence, combined with earnestness and capability of expressing the deepest feeling. Mr. Edward O'Neill, another promising actor, was good as Levison. Miss Clarissa Ashe played very well as Afy Halijohn. Mr. F. M. Paget was a dignified Archibald Carlyle, and Master Lionel Calhaem was a clever Little Willie. Mr. Philip Darwin and Miss Margaret Earle rendered valuable assistance.

20th. LYRIC.—*Doris*. It was scarcely to be expected that Messrs. Stephenson and Alfred Cellier would be so fortunate as to secure as great a success as they had with *Dorothy*; and events proved that, though the composer's music was even superior, it was not so taking, and that the author of the libretto had not done his work nearly so well. There is little doubt but that *Doris* was founded on another work of Mr. Cellier's, *The Tower of London*, produced at the Prince's Theatre, Manchester, October 4, 1875. In *Doris* the story runs thus. Sir Philip Carey, a young cavalier, is in hiding in the neighbourhood of Highgate Hill, he having taken part in some conspiracy. Thither come Alderman Shelton and his wife and daughter Doris, the latter being in love

with Martin Bolder, her father's apprentice. Sir Philip comes forth from his concealment, and, explaining his situation to Doris, ventures to kiss her hand. This, witnessed by Martin, makes him jealous ; but he soon becomes a staunch friend of the young cavalier when he learns that he is engaged to Lady Anne Jerningham, a foster-sister to Doris, and goes off to summon the assistance of his fellow-apprentices, Crook and Dormer. On their return, they find that their conversation has been overheard by Diniver, a sneaking poet and scrivener, who has sent Tabitha to the Alderman to announce the presence of a traitor ; and so they compel him to change clothes with Sir Philip, with the result that Diniver is taken prisoner by the guards whom the Alderman has summoned. In the second act Sir Philip has for some time, unknown to the Alderman, been acting as his journeyman, but has determined to seek his fortunes on the Spanish main. Lady Anne has one last interview with him, and her persuasions and those of Doris induce him to remain. Lady Anne hears, however, that he is in danger, and the note of warning she sends him, and in which she expresses her love, is unfortunately mistaken by Martin for one from Doris. In his rage he gives notice to the authorities of Sir Philip's whereabouts, but when he knows that Doris is true to himself, he repairs the evil by dressing in Sir Philip's clothes, and is taken prisoner for the conspirator, who in the meantime escapes along the housetops. In the third act, a masque has been arranged in Shelton's house, to be witnessed by Queen Elizabeth as she passes to Westminster Abbey. Martin at all risks has returned to take part in it, and Sir Philip's real character being discovered by the Alderman, he is giving them both up to justice as conspirators, when, as the Queen advances, Doris and Lady Anne throw themselves at her feet and sue for pardon for their lovers, which being granted, they are happily reunited. Miss Annie Albu was heard to most advantage in the florid passages, but was not quite engaging enough for comedy-opera. Miss Amy H. Augarde was charming and sympathetic. Mr. Ben Davies sang and acted magnificently. Mr. Hayden Coffin, too, was enthusiastically applauded, and Mr. Furneaux Cook's "The Alderman's Song" gained a treble encore, and is one of the most taking numbers in the opera. Mr. Arthur Williams was good, and eventually made much of his part ; and Messrs. Le Hay, Hemsley, and Percy Compton, rendered valuable aid. The opera was splendidly mounted, the scene "Highgate Hill" being one of the most beautiful on record ; and the masque, for its brilliancy of colour and costume, stood unrivalled, its arrangement reflecting

the greatest credit on Mr. Charles Harris. Mr. Ivan Caryll's orchestra was perfection.

22nd. AVENUE.—*Lancelot the Lovely; or, the Idol of the King.* "Richard Henry" so whimsically twisted and turned the loves of Arthur, Guinevere, and Lancelot, as scarcely to touch the Poet Laureate's beautiful legend. In the Avenue version Lancelot is the son of Morgan-le-Fay, has been brought up by the naiads at the bottom of the lake, and appears as a semi-modern masher boating-man, with an eye that no fair one can resist. The Britons want a king, and he who draws the sword Excalibur from a rock is at once to be proclaimed. Arthur Pendragon succeeds, while Lancelot fails; but his mother manufactures for him an exact counterpart, and with the aid of this he declares himself Guinevere's champion, and, defeating his opponent, carries his love off to Castle Dolorous, from whence she is eventually rescued by the Knights of the Round Table, who take the castle by storm in a mock combat. Merlin is a modern prophet and tipster, and Vivien a fascinating little enchantress, who makes love to every man in general, but Merlin in particular, though she eventually gives her hand to Lancelot. "Richard Henry" wrote the piece for Mr. Arthur Roberts, and for that section of the *jeunesse dorée* who are his particular admirers. The end was certainly achieved in giving him a part which might be elaborated to almost any extent by his inventive genius. Mlle. Vanoni sang one of her special French songs, and danced her eccentric dances. Mr. Alec Marsh, who was a noble-looking Arthur, joined in a charming duet with Mr. Joseph Tapley, who had also a love song in which he was encored. Mr. E. D. Ward showed his usual comic power, and Miss Carrie Coote gained a double encore for a very graceful dance. Mr. Crook's music was unusually bright, lively, and catching, and some of the choruses were very effective. The piece was most handsomely mounted, the scenery excellent, and the dresses rich and in the most perfect taste. They were by Alias, from designs by Mr. W. J. Houghton, a talented artist. The whole was produced under the direction of Mr. H. Watkin, who had Mr. R. Soutar as his stage manager. The authors were enthusiastically called.

22nd. *Proscribed*, comedy-operetta in one act, libretto by Gilbert Stanford, music by Cedric Hardie, was produced at the Victoria Hall, known as the Bijou Theatre, Bayswater.

23rd. Miss Alice Belmore played Nellie Denver in *The Silver King*, and Mr. Horace Hodges Daniel Jaikes.

24th. Opening of Mr. John Hare's new theatre, THE GARRICK,

in the Charing Cross Road, to which it has a frontage of 140 ft., and which is executed in Portland and Bath stone. The construction of the theatre is fireproof, and is from the plans of Mr. Walter Emden, the well-known architect. The decorations are in the Italian renaissance style. The house consists of four tiers—pit and stalls, dress circle, upper circle, and gallery—and holds about 1,500 persons. The lighting is by electricity, and the whole of the auditorium is heated with hot water. The pit seats are of a new kind, to lift up, and with arm-rests to each seat, and arranged so as to take the hat, coat, umbrella, and programme. The proscenium opening is 30 ft., and the stage about 40 ft. in depth. The dressing rooms are in a separate block, and are the best fitted and most comfortable in London. The theatre stands isolated on three sides. Of *The Profligate* I wrote the following notice for "The Stage":—"As might have been expected, the opening of a new theatre under the lesseeship of Mr. Hare, a gentleman who is not only distinguished as one of our best actors, but also one of our best managers, and who in both these and his private capacities has centred round him a host of friends and admirers, attracted a most brilliant assemblage of the fashionable, artistic, and literary world. Seats were at a premium, and fortunate indeed did those consider themselves who had secured them. The evening was an event in the theatrical world which had been looked forward to with lively anticipation, for so much reliance had been placed on Mr. Hare's judgment in the choice of his company and his author that something worthy of notice and study was confidently reckoned on. Nor did the fulfilment belie the promise artistically. 'Whatsoever a man soweth, that shall he also reap.' What a theme for a dramatist, and in how masterly a manner has Mr. Pinero attacked the subject! He indisputably may now take rank among the first of the English writers. Certainly, besides the exquisite and beautiful pathos of the play, not the least of its merits is the tenderness, yet simplicity and lucidity, with which the story is unfolded. Dunstan Renshaw, a *blasé* man of the world, is won by Leslie Brudenell, a perfect example of maidenly goodness, and is in turn accepted by her. The two are married from the office of the girl's guardian, a lawyer, Mr. Cheal, whose junior partner, Hugh Murray, a clear-headed, true-hearted man, has for years loved Leslie, but has not dared to confess his devotion. Murray sees the girl-bride leave to be wedded to Renshaw, whose character he doubts; and almost immediately the ghost of Renshaw's past evil deeds rises to confirm his suspicions.

Janet Preece, Renshaw's 'broken plaything,' comes to Murray to beg his aid in tracing the man who, under an assumed name, had betrayed her. Murray discovers the man to be Renshaw. To save Leslie from the immediate misery the exposure would cause her, the lawyer quiets Janet for the time by promising his help later on. Janet leaves the office, and Renshaw returns. Then it is that Murray, angered at the man's cynical remarks, warns Renshaw that the time will come when he shall gather the bitter fruits from the tree his profligacy has planted; and, using the name by which the unfortunate Janet knew her betrayer, he enforces his speech with 'I warn you, Mr. Lawrence Kenward.' The newly-made man and wife now depart for their honeymoon. A month elapses, and in a lovely villa at Florence Leslie and the man she honours and adores are planning the new home that is to be prepared for her in Rome. The influence of purity has already made itself felt. Renshaw has learnt what love means and brings. He strives to forget and to redeem the past—by acts of charity and goodness and noble aspirations to, in some measure, expiate and atone for it. But Murray's prophetic words haunt him; he is tortured with the knowledge that his whole life must be a living lie before the woman who looks up to and almost worships him. Nemesis, too, is at hand. Murray comes from England to tell him that for Leslie's sake, his identity with Kenward has been kept from Janet Preece, but Murray can no longer be his accomplice. He has told her that he can do nothing, but warns Renshaw that he must now take the burden of the past on himself. He also explains to him the danger he is in, for Leslie and Wilfred, her brother, have met, and know Janet. Renshaw implores Murray to secure Janet's silence, at least till his return to England, and then says 'Good-bye' to his wife, and starts for Rome. No sooner has he left than Janet Preece, who is now in the employ of a Mrs. Stonehay (a hard-hearted, cruel woman, who has determined to sacrifice her daughter to Lord Dangars, a dissolute, wealthy peer, without heart or feeling), is found by Wilfred nearly fainting at the door of the villa. He brings her in, and Leslie at once insists on her remaining till she is recovered; and the scene closes on the half-unconscious Janet, supported by Wilfred, whilst Leslie is waving an adieu to her husband as he drives away in ignorance of the impending disaster. Janet, tenderly cared for by Leslie, regains her strength, and her heart is full of gratitude. Unfortunately, daily intercourse with Janet has made Wilfred love her, and he asks her to be his wife; but she, with such a past, feels bound to refuse him, and, in order to

explain it, she confides her story to his sister, and begs her pity. Leslie is terribly grieved at the recital. She determines to befriend her; and, whilst thinking of the best means of doing so, her husband, accompanied by his dissolute friend Lord Dangars, returns home. From an expression let drop by Janet when first she sees the two men, Leslie imagines that the nobleman is her friend's betrayer, and declares that he shall not become an inmate of her house; but Mrs. Stonehay, in defence of her prospective son-in-law, compels Janet to acknowledge that Dunstan Renshaw is the man to whom she owes the ruin of her life. Renshaw implores his wife's forgiveness, but Leslie's heart is crushed and numbed—she can only ask him to deny his guilt. Renshaw cannot do this; and so, with utter despair in his soul, he goes out into the world, which to him is now but darkness and desolation. In the last act Leslie and her brother Wilfred, who has been kept in ignorance of Janet's past, are staying at an old-fashioned hotel in Holborn, where Hugh Murray is also a visitor. Leslie has determined to return to the country and endeavour to regain peace in her former pursuits; her idol is shattered, but, though her husband's name never passes her lips, his memory is ever in her heart. Janet comes to tell her that she is leaving England for ever, and implores her forgiveness for having unwittingly caused her so much misery. Presently Murray is alone, and Renshaw, whose haggard, worn face tells the anguish he has suffered, comes and begs for news of his wife. Murray will not betray Leslie's confidence, but determines that he will do his best to persuade Leslie to see her husband once more. Left alone, Renshaw meditates on his past life and his dark future. There is no future for him on earth. Why should he endure such daily torments of agony and spirit? Why should he not end it all with one draught of the poison he holds in his hand? The phial is at his lips, but his guardian angel whispers him that true repentance can only be shown by the endurance of the punishment awarded him: he will live and strive to redeem himself, and so he casts the poison from him; and as he raises his eyes his wife stands before him. The blessed words fall upon his ears, 'I come as your wife, not as your judge.' A new life of expiation and atonement opens out before him. Providence has restored to him his wife, at whose feet he throws himself, chastened by his suffering, but strengthened in man's best support, next Heaven's—a pure woman's love—and with the two little words that mean so much, 'wife' and 'husband,' the curtain falls. Mr. Forbes Robertson, as Dunstan Renshaw, has to illustrate to his audience

the character of a man who, noble and high-minded by nature, has, from his worldly surroundings, given himself up to purely selfish gratification without consideration as to the consequences to himself or to those who minister to his pleasure. Though he may stifle his better thoughts for a time and live, yet in the moment his innate nobility of soul strives to assert itself, and when he feels the consequences of his misdeeds, his self-contempt and debasement are the more forcible. The actor realised this to the uttermost, and gave us one of the most vivid pictures of a strong man's love, agony and remorse, that has for a long time been witnessed. Miss Kate Rorke, on the other hand, as Leslie Brudenell, is purity itself. She cannot picture such depravity as her ideal has been guilty of. For a time her soul revolts at such a horror; but then that sweet tender-mercy which should teach her forgiveness, joined to her great love, draw her on to stretch forth her loving hands to the humbled, repentant man, and win him back to goodness. Most exquisitely did the actress portray the different phases, and fairly melted all hearts. Miss Olga Nethersole as Janet Preece has a scarcely consistent character: anxious as Janet is to obtain reparation of her betrayer, leading one to suppose she still retains some love for him, yet she can in a short time feel love for Wilfred; but Miss Nethersole happily reconciled the varied feelings, and was natural, womanly, and sincere. Mr. Hare was content to appear as Lord Dangars, a comparatively unimportant part. Wonderfully made-up, he brought to it that finish and perfection which distinguishes all his impersonations. Mr. Lewis Waller gained well-deserved applause for the firmness, consistency and depth of his performance. Mr. Sidney Brough was frank and manly, Mr. Dodsworth excellent as an old family lawyer, Mr. R. Hargreaves good as a confidential clerk, and Mr. Hamilton Knight a perfect gentleman's gentleman. Mrs. Gaston Murray brought into play her valued experience, and Miss Beatrice Lamb was pleasing. Miss Caldwell was excellent as a lovely countrybred maid. The scenery was perfect. The warmest greeting was accorded Mr. Hare in his new theatre.

26th. On this date a high but well-deserved compliment was paid to Mr. Henry Irving, the recognised head of the theatrical profession, in receiving the royal command to appear with Miss Ellen Terry and his company at Sandringham. For the occasion the ball-room had been converted into a miniature Lyceum, the proscenium and act-drop of the theatre having been reproduced on a smaller scale. The following was the programme:—

V.R.—THEATRE ROYAL, SANDRINGHAM.

ROYAL ENTERTAINMENT.—By command of their Royal Highnesses the Prince and Princess of Wales, before Her Majesty the Queen.
On Friday evening, April 26, 1889.

"THE BELLS."

A drama in three Acts, from the "Juif Polonais" of MM. Erckmann-Chatrian.

Mathias . . .	Mr. Henry Irving.	President of the Court	Mr. Tyars.
Walter . . .	Mr. Howe.	Mesmerist . . .	Mr. Archer.
Hans . . .	Mr. Johnson.	Catherine . . .	Mrs. Pauncefort.
Christian . . .	Mr. Alexander.	Sozel . . .	Miss Linden.
Dr. Zimmer . . .	Mr. Haviland.	Annette . . .	Miss Coleridge.
Notary . . .	Mr. Coveney.		Alsace, 1833.

After which the Trial Scene from

"THE MERCHANT OF VENICE."

Shylock . . .	Mr. Henry Irving.	Gratiano . . .	Mr. Tyars.
Duke of Venice . . .	Mr. Howe.	Clerk of the Court . . .	Mr. Coveney.
Antonio . . .	Mr. Wenman.	Nerissa . . .	Miss Linden.
Bassanio . . .	Mr. Alexander.	Portia . . .	Miss Ellen Terry.
Salarino . . .	Mr. Harvey.		

Director, Mr. Irving ; Assistant Director, Mr. Loveday ; Musical Director, Mr. Ball. The scenery painted by Mr. Hawes Craven ; the act-drop painted by Mr. Hann.

The Prince of Wales presented Mr. Henry Irving with a dark leather cigar-case set in gold, with, on the outside, a device of the crown set in brilliants, above the Garter ribbon in blue enamel, and "Honi soit qui mal y pense" on the scroll ; the plumes in diamonds. The Princess of Wales presented to Miss Ellen Terry a bracelet set in diamonds, bearing the inscription : "Ellen Terry, from Alexandra Princess of Wales." Mr. Irving and Miss Terry had the honour of being presented to Her Majesty, who graciously complimented them on their respective impersonations and the excellence of the *tout ensemble* ; and subsequently, through the Prince of Wales, presented Mr. Irving with a pair of double gold and diamond sleeve links, and Miss Terry with a brooch, two birds in diamonds.

27th. Last night of *Merry Margate*. During its run Miss Mabel Hardinge occasionally played Kate Cadbury.

27th. GRAND.—*Dandy Dick Turpin, the Mashing Highwayman*, burlesque, by Geoffrey Thorn, produced for copyright purposes.

27th. SADLER'S WELLS.—*The Fatal Wager*, romantic drama, by Frank Hammond.

27th. HAYMARKET.—In *Wealth* we were led to suppose that Mr. Henry Arthur Jones was to give us an interesting psychological study of mental disease. He was to show us how the accumulation of vast riches would completely change a man's nature, unhinge his mind, drive him to raving madness, and leave him an imbecile. To illustrate this, he chose as his subject one Matthew

Ruddock, a self-made manufacturer, who grinds down his work-people, keeps his relations on tenterhooks as to whether they will benefit by his wealth, and shows his only human feeling in his love for his daughter. But even this affection has its limits; and when she refuses at his command to marry her cousin, he strikes her out of his will and drives her from home. Her disobedience overthrows a mind that is already tottering, and he fancies that he is ruined, empties his *escritoire*, and throws its contents—money, bonds, etc.—about the floor, tears down the curtains of his room, and represents a raging lunatic. His hallucination as to his poverty continues; but he is now only a silly, harmless old man, taken care of by the daughter he has done his best to alienate from him, and in a pathetic scene he dies, after giving her some wild flowers, the only offering he thinks himself capable of making on her marriage with the man she loves. The author was not successful in convincing his audience; Mr. Beerbohm Tree, as Matthew Ruddock, in the first and last acts showed himself an undoubted master of his art. The other characters in the play are mere sketches. They were well filled: the one that was original—that of Percy Palpeyman, a selfish, bumptious little cad—was most excellently played by Mr. Weedon Grossmith. The play had a good run, however.

29th. VAUDEVILLE. (*Matinée.*)—*Faddimir; or, the Triumph of Orthodoxy*, two-act comic opera, by Arthur Reed and Oscar Neville. The "great unwashed" of any nation detest water as a rule, either for outward or inward application, and have an abhorrence of soap; and it is this rooted aversion to cleanliness that Mr. Neville made the motive of his libretto. Alexis (Mr. Herbert Sims Reeves), the next heir to the throne of some country where anarchy and the Greek Church appear to fight for mastery, should by rights marry Katherina (Miss Ada Doree), the daughter of the reigning monarch Faddimir the First (Mr. Eric Thorne); but the young fellow has set his heart upon Marie, a village beauty (Miss Florence Perry), and gets out of the proposed marriage by pleading that the union would be unorthodox. Faddimir, to avenge the insult, at the suggestion of his prime minister Krazinski (Mr. George Temple) issues an edict that every one of the populace must buy a cake of soap, and lets it become known that the edict emanated from Alexis. The people, naturally indignant at such an interference with their personal liberty as inflicting on them cleanliness, rise in rebellion and vow the assassination of their persecutor. Fortunately he has a friend in the priest Nitro Glitzerinski (Mr. Wilfred E

Shine), who persuades him to join the ranks of the anarchists, which he accordingly does in the disguise of an Irish patriot, and is himself told off to do Alexis to death. As this is naturally rather difficult, and the conspirators become impatient, Marie, who is to be his accomplice in the murder, makes up a dummy to represent her lover. This is duly stabbed, and then the Irishman is put on his trial, and of course reappears in his own person as Alexis, and discomfits his uncle, who is at once déposé by the populace for the obnoxious soap decree. The starting idea is a droll one, and there were some very telling numbers ; but much of the material lacked refinement. The music was bright and tuneful—the overture specially good. Miss Florence Perry sang admirably ; but it was too great a strain for a young singer of only seventeen. Mr. H. S. Reeves did nothing to help the piece ; but Mr. Eric Thorne and Mr. Wilfred E. Shine were decidedly humorous ; Miss Lily Linfield, as Anna (a revolutionist), danced with exquisite grace and acted with considerable spirit. There is stuff in *Faddimir* that might be made of value.

29th. *Claudian* revived at the Princess's. Of Mr. Wilson Barrett in the title rôle there is no occasion to speak, nor of Miss Eastlake as Almida. Miss Alice Belmore was a handsome Serena, Mr. Austin Melford an effective Holy Clement, and Mr. W. Hall Caine by far the best Agazil since the death of the much-regretted Walter Speakman.

30th. Mr. Carl Rosa (Carl August Nicholas Rose) died in Paris ; born March 22, 1843.

30th. *Competition ; or, Much Ado about Nothing (as usual)*, a clever skit on jerry builders, Pecksniffian architects, and universal providers, written by F. T. W. Miller for the annual *soirée* of the Architectural Association, was produced with great success at the Westminster Town Hall.

French plays during the month at the Royalty.—*Pepa* (three-act comedy by MM. Meilhac and Ganderax) ; *Tartuffe* ; *Mademoiselle de Belle Isle* ; *Le Monde, ou l'on s'ennuie*. MM. Febvre, De Feraudy, Boucher, Dolnay, Lagrange, Debarsa, Charton, Dalbert, Marchetti, George, Charles. Mmes. Reichenberg, Du Minil, Dick, Febvre, Marthold, Ricquier, Richard, Charlotte Raynard.

V.

MAY.

1st. TERRY'S. (*Matinée.*)—*Oh! these Widows.* The following appeared in the "Observer":—There is not very much dramatic substance in the adaptation from the French of MM. Michel and Labiche, presented by Mr. Mortimer. What there is, however, was brightly treated by players as well as playwright. Miss S. Larkin was, of course, capitally placed as one of the sentimental middle-aged ladies, whose comic blunders concerning the matrimonial intentions of their male acquaintances always have a touch of pathos in their humour. Mr. Eric Lewis, too, whose artistic light comedy is steadily gaining definite comic character, was able to give a very entertaining performance; whilst Miss Lydia Cowell's welcome return to the stage was made as the domestic drudge, to whose cockney vulgarities she has devoted such exhaustive observation. *Oh! these Widows*, which was received with much encouraging merriment, was pleasantly preceded by *Clouds with Silver Linings*, a version of *La Joie fait Peur*, fairly well played by Mr. Maclean in the touching part associated with the names of Regnier and Boucicault.

1st. COMEDY.—In *Tenterhooks* Mr. H. M. Paull gave us some clever dialogue, some really excellent comedy scenes between the two principal characters, and some amusing, if rather improbable, situations. Colonel Dubois, an apoplectic, irritable, and rather hypochondriacal *vieux militaire*, has two very, very pretty daughters. The younger, Constance, has chosen for herself (without letting her father know) Dr. Spencer; the elder, Beatrice, is intended for a somewhat stout and melancholy, but good-hearted retired captain, Pinniger by name. But as the fair Beatrice does not by any means approve of her elderly lover, and has a sneaking affection for Jasper Quayle, she coolly proposes to the latter that they shall pretend to be engaged, hoping that this will lead to a regular proposal. So it would, no doubt, but that, unfortunately, Quayle is already married, and, though separated from his wife, a not very estimable character, he dare not avow his union. Affairs go on in this way, poor Pinniger's hopes being alternately raised and dashed down again by the support of the old Colonel, until Jasper determines to tell Beatrice everything, and so takes her for a row at Brighton. Mishaps occur; they are

driven out to sea, and only return the next morning; when Beatrice tells him that after the scandal that will arise he cannot do less than marry her. Miss Quayle, Jasper's maiden aunt, who has hitherto believed her nephew to be the frankest and most guileless of individuals, has discovered during his absence that he has long been a Benedict. She insists on Dr. Spencer going to fetch Mrs. Quayle, who is supposed to be resident at Hove; but instead of the doctor returning with her he brings her brother-in-law, Henry Hobbs, a carneying, worthless scamp, who has for some two years kept up the fiction that she was still alive by producing receipts for her allowance duly signed by her, she having, with amiable and admirable foresight, left behind her some two dozen blank receipts to enable the worthy Hobbs to successfully blackmail his unsuspecting victim, Jasper. So Jasper marries Beatrice, the Colonel gives Constance to Dr. Spencer, and poor Captain Pinniger we must admit is very badly treated, and remains a bachelor. Mr. Harry Nicholls deserved great praise for the vein of pathetic humour that he skilfully exhibited in the character of the well-meaning, good-hearted, stout, and unromantic Captain Pinniger; Mons. Marius was excellent as peppery, impulsive Colonel Dubois; and Mr. F. W. Hawtrey made the comparatively small part of Henry Hobbs a salient point by his originality and quaintness. Miss Susie Vaughan lost no opportunity as the kindly old aunt, Miss Quayle. Miss Vane Featherstone was delightfully fresh and girlish as Constance, and had a pleasant lover in Mr. T. G. Warren; and no more charming little waiting-maid than Miss Maude Raines had been seen for some time. Of the two principals, Miss Lottie Venne and Mr. Charles Hawtrey, it is impossible to speak too highly: their parts were played in the very truest spirit of comedy.

4th. ROYALTY.—*Mignonette*, romantic comic opera, in three acts; words by Oswald Brand, music by Henry Parker. The libretto of this piece was so weak and the music, though pretty, so wanting in originality, that it ran but a few nights. Nicol Nicolas (Mr. Lionel Brough) is a curmudgeon who sneers at everything and everybody, and will not consent to the wedding of *Mignonette*, his daughter (Miss Ada Lincoln), with Vandyke (Mr. J. G. Robertson). To punish Nicolas, Alpinor, a spirit of the mountain (Mr. Henry Pope) appears to him, summons the ghosts of his wives, and eventually makes Nicolas's brother Silberling (Mr. Dalton Somers) take upon himself Nicolas's appearance and character, that the latter may learn what a disagreeable creature he is. The piece was very prettily

mounted, and the company exerted themselves to the utmost. Miss Rose Deering danced charmingly; but nothing could save such a production.

6th. GAIETY. (*Matinée*).—*Dick Turpin the Second*. This burlesque, by Mr. W. F. Goldberg, was brought out for Mr. Charles Harris's benefit, and much disappointed those who had expected great things from the author. His story was exceedingly thin, the puns were daring and not always brilliant, and, strange to say, there appeared to be little attraction in the score by Herr Meyer Lutz. Neither Miss Violet Cameron as the Highwayman, nor Miss St. John as Alice Grey, nor the Messrs. Lonnen (Tom King), Stone, and Harry Parker, with, indeed, the full strength of the Gaiety, could save the piece from loudly expressed disapprobation by an indulgent audience.

6th. ELEPHANT AND CASTLE.—*Lucky Star*, four-act drama by George Comer, revised, rewritten, and altered, was produced for the first time in London.

7th. ST. GEORGE'S HALL.—*Whips of Steel*, four-act comedy-drama, founded by Joseph J. Dibley and Mary C. Rowsell on their novel of the same name, contained interest, and, though not too well acted, met with approval.

7th. Death of Mr. Frederick Charles Hengler, eldest son of the late Charles Hengler, to whose circus business, as joint proprietor, he had lately succeeded.

8th. OLYMPIC.—*Matinée* for the benefit of the children of the late John Vollaire. *The Electric Spark* proved to be a clever and graceful adaptation from Pailleron by Elizabeth Bessle, and was very enthusiastically received. The three characters—a young widow, Lady Treherne; her god-daughter, Geraldine; and Captain Norreys—were all capitally played by Miss Amy McNeill, Miss Mary Bessle, and Mr. S. Herbert Basing, the plot turning upon the young girl finding out and unselfishly giving up her lover, the gallant captain, to his older love, the widow lady. This pretty trifle is sure to be heard of again; but it is not likely to be better played than it was on its initial production.

8th. OPÉRA COMIQUE. (*Matinée*).—*Forget-me-Not*. Miss Geneviève Ward and Mr. W. H. Vernon as Stephanie and Sir Horace Welby, Miss Robins a very sympathetic Alice Varney, and Mr. Nutcombe Gould an artistic Prince Maleotti.

9th. COMEDY. (*Matinée*).—*Penelope*, a musical version of *The Area Belle* (Brough and Halliday's farce); music by Edward Solomon, lyrics by G. P. Hawtreys; Mr. Dan Leno, Pitcher;

Mr. Rutland Barrington, Tosser ; Mr. George Hawtrey, Walker Chalks ; Miss Carlotta Zerbini, Mrs. Croker ; Miss Käte Eversleigh, Penelope. The music of this is very bright and sparkling, the orchestration, in particular, being quaint and clever. Miss Eversleigh and Mr. Dan Leno were specially worthy of mention. *Penelope* was placed in the evening bill September 24th.

9th. VAUDEVILLE. (*Matinée.*)—*Angelina*. Of this the following appeared : . . . " It is certainly not worth while to recount in detail how Gadabout and Spangle, perfumer and stockbroker respectively, get themselves into trouble through undertaking the 'delicate mission' of amusing Angelina during the absence of their common friend, Major O'Gallagher, on service abroad. Perhaps it is because the perfumer, the stockbroker, and the soldier do not seem likely allies ; perhaps on account of the extremely proper arrangement whereby Angelina and her absent major are secretly married ; but, whatever the cause, it is certain that the compromising result of this friendly arrangement carries with it very little conviction. Nor is the plausibility of the comedy assisted by the prominent episode of its second act, which shows how the unfortunate perfumer's punishment for fulfilling his trust culminates in his arrest on a charge of burglary at the order of a detective who has been dining as a guest at his house. Another very far-fetched motive is that which makes the furious Major O'Gallagher avenge himself for his supposed wrongs by compelling his nephew, who is in love with Gadabout's daughter, to profess devotion to Gadabout's soldier-like wife, in order that the perfumer may add the pangs of jealousy to those of imprisonment in a dirty police cell. Mr. Thomas Thorne was much too slow and monotonous in his illustration of Gadabout's troubles, and few of his colleagues rattled through the farce in the airy manner which alone is suited to such unsubstantial stage work. Mr. Gilbert Farquhar played carefully, but rather stiffly, as the stockbroker, whose wave of the hand he can scarcely have studied in Capel Court. The imposing presence of Miss Homfreys suited the martial Mrs. Gadabout very well indeed ; and Mr. F. Thorne was a spirited major of the familiar order of fire-eaters. By far the most artistic performance was that by Mr. Maude in the rôle—more original than most of its surroundings—of a priggish young philosopher with a nasal snuffle and a habit of discussing 'phenomena' and looking into 'the great gulf of existence,' while keeping a remarkably keen eye upon the main chances of this transitory life. This is by far the best work that the promising

young comedian has yet achieved. The small part of Gadabout's daughter was prettily played by Miss Ella Banister; and as the servant Miss Florence Bright spoke her lines naturally and brightly."

10th. LADBROKE HALL.—*The Well of Wishes*, two-act operetta libretto, by B. Brook; music by J. E. Barkeworth.

12th. Death of Mr. Malcolm H. Grahame, late stage manager at the Avenue Theatre, aged twenty-four.

13th. ST. GEORGE'S HALL. (*Matinée*).—*Some Day*, play in three acts, by Mrs. Newton Phillips and John Tresahar. This joint production was especially noticeable for the excellence of the dialogue; the incidents, however, were scarcely new, the principal interest turning on an adventuress obtaining a hold on a young wife, who, imagining she was a widow, had married again. Miss Adrienne Dairolles, who played the villainous adventuress of the piece, possesses both power and tact, and is capable of doing work very superior to any in which she has hitherto been seen, and doing it very well. Miss Dairolles was only moderately supported; but Mr. Seymour Hicks and Miss May Woolgar Mellon, as the inevitable pair of youthful lovers, played with great freshness and charm.

14th. ST. JAMES'S. *Matinée* for the benefit of Mr. John Huy. —*Well Matched*, one-act comedietta by Philip Havard Hay. The writing is smart and the plot interesting and well constructed, if rather improbable. A very rich American widow (Miss Kate Phillips) applies to her solicitor concerning the matrimonial prospects of her daughter with the impecunious Earl of Banford (Mr. Lionel Brough), and, mistaking the Earl for the lawyer's clerk, becomes enamoured of him with the titular result. Young Mr. Sydney Brough, as the lawyer, materially helped by his clever acting towards the pronounced success. The scenes between Mr. "Lal" Brough and Miss Phillips were highly amusing.

15th. TERRY'S. (*Matinée*).—*The Grandsire*, play in three acts (adapted by Mr. Archer Woodhouse from *Le Flibustier* of M. Richepin). The original of this play in verse was produced at the Comédie Française May 14, 1888, when M. Got played Legoez; M. Worms, Jacquemin; M. Laroche, Pierre; Mme. Worms-Baretta, Janik; Mme. Pauline Granger, Marie Anne. Nearly a century ago, old Legoez (Mr. Maclean) a very aged fisherman, is looking anxiously for the return of his grandson Pierre, who, though long absent, the old man has so persuaded himself will return, that any sudden shock announcing

his death would probably kill him. Jacquemin (Mr. George Alexander) suddenly appears, and is mistaken by Janik, the granddaughter, for her cousin. The old man is overjoyed at the return of what he supposes to be his grandson, and Marie Anne (Mrs. Billington) entreats of the young fellow to carry out the deception. The result is that Jacquemin and Janik (Miss Calhoun) fall in love with each other, he feeling all the time that he is false to his dead friend who was betrothed to her. At this time Pierre returns a wealthy man, the old man discovers the cheat, and drives Jacquemin from the house. He and Pierre are about to fight; Janik prevents them, and Pierre gives her up to his friend, satisfied that he himself can never gain her love. The story is pathetically told, and is full of interest. Mr. Maclean and Mr. Alexander deservedly shared the honours of the afternoon, and Miss Calhoun was tender and engaging.

16th. COMEDY. (*Matinée*.)—*The Inheritance*, original play in four acts, by Cecil Raleigh, contains several powerful situations, and has the merit of increasing in interest as the story goes on. "Sir Ambrose Mandeville comes of a family the members of which have, for many generations, ruined themselves by gambling, and he therefore hates gambling in every form. Having an only nephew, Jasper Mandeville, he sends him into the Guards, allowing him only £150 a year. Naturally the young man finds this insufficient, so takes to horse-racing, and loses heavily. Sir Ambrose discovers the fact through the treachery of his brother, Dr. Dennis Mandeville, who is anxious to secure his brother's fortune for himself, and immediately executes a new will disinheriting Jasper and leaving everything to his niece, Muriel Hesselstine, who is in love with Jasper. The Doctor has reason to believe that the will will be destroyed, but not that another will be made so soon. He has, for some time past, been dosing his brother with chloral diluted with water, of which mixture he gives him eighty drops. He now leaves for Devonshire, having previously ordered a fresh bottle to be sent in. This is, of course, undiluted, so that when Sir Ambrose tells Muriel to give him eighty drops, which she does, he dies. The Doctor returns, finds that the money has been left to Muriel instead of himself, and insinuates that she has murdered Sir Ambrose, he having threatened to alter his will in favour of the Doctor if she persisted in the determination she had expressed of marrying Jasper. When, however, owing to the intervention of Admiral Brabazon, the good genius of the play, he finds that he is not likely to succeed in establishing Muriel's guilt, he pours poison

into a cup of tea intended for her. The Admiral, who has a trick of arranging his hair in public, sees the proceeding in a pocket mirror which he has in his hand, succeeds in drawing off the Doctor's attention and changing the cups. He then tells the Doctor that he has drunk the tea intended for Muriel. The Doctor, in an agony of terror, betrays his guilt, and wishes to rush from the room to obtain an antidote; but the Admiral will not allow him to go till he has signed a paper explaining the error in the administration of the undiluted chloral. The Admiral then informs him that he has never drunk the poisoned tea at all, and the baffled schemer leaves for foreign climes. Mr. John Beauchamp was excellent as the nervous, irritable Sir Ambrose. Mr. Royce Carleton as Dennis gave one of those finished impersonations of villainy in which he excels, and that without the slightest touch of exaggeration or over-acting. Mr. Rutland Barrington as Admiral Brabazon played with admirable *bonhomie* the part of the good-natured, honourable Admiral. Miss Vane Featherstone showed both power and feeling as Muriel. The part of the Hon. Charlotte Fitzgerald, a lady attached to homœopathy and the Admiral, enabled Miss Susie Vaughan to show how sterling an actress she is; and Mr. Frank Rodney was a very capable Jasper. The other characters were well filled—particularly that of a young French lady, Adèle Désandre—by Miss Dairolles; but several of them were quite unnecessary to the action of the piece. The play was very favourably received, and the author was called and applauded."

16th. Death of Charles Lauri (senior), born in 1833; appeared when only seven years of age at Sadler's Wells, and became celebrated as a pantomimist and clown.

16th. VAUDEVILLE. (*Matinée*).—*Dregs*, a slight but thoughtful dramatic sketch by Alec Nelson. It is a duologue in which is graphically shown how a youth, abandoned to evil courses, is visited by his sweetheart, fresh and pure from the country, who, learning the truth of his degradation, leaves him heart-broken. In it Miss Norreys acted with much winsomeness and pathos, and was intelligently assisted by Mr. Charles Myers. On the same afternoon was produced *Her Father*, a strong melodrama founded by Messrs. Edward Rose and John Douglass upon the Spanish dramatist Echegaray's *Conflicto entre Dos Deberes* (the conflict of two duties). There are several dramatic situations in the course of a powerful story of a romantic character, which sets forth how the children of a murdered man forego their vengeance on the murderer. The conflicts between love and duty and between

revenge and justice are the occasion for two at least very strong scenes, played magnificently by Messrs. Herman Vezin and Bernard Gould and by Miss Annie Irish. Miss Cowen was scarcely equal to the part of the Mexican maiden thirsting for revenge. Miss Kate James and Mr. W. F. Hawtrey supplied the comic scenes. This was afterwards played at the Grand Theatre, Islington, November 22.

17th. Death of Mr. William Roxby Beverley, one of our most celebrated scenic artists, aged seventy-nine. Under the Vestris-Matthews management he painted the exquisite scenery of Planche's extravaganzas. He had made his mark previous to this at the Princess's, under J. M. Madox, and also furnished the scenery for Albert Smith's *Mont Blanc*. He exhibited at Royal Academy.

18th. OLYMPIC.—*The Silent Witness*, a drama in five acts, by John Coleman, proved so thoroughly unacceptable in the shape in which it was for this the first time represented—it was so vague and the dialogue so uninteresting—that there is no occasion to attempt to describe the plot. It is only necessary to call attention to the excellence of the acting of Mr. Frank Cooper as the hero, who, indeed, saved the piece at several critical moments; also to Mr. F. M. Paget, who played a love scene admirably; and to Miss Rose Meller, who exhibited both power and pathos. Mr. Philip Darwin was also good.

Death of Miss Isabel Glyn (Mrs. E. S. Dallas), after a long and painful illness. Born May 22, 1823. Made her first appearance in London at the Olympic Theatre, January 26, 1848, as Lady Macbeth. Was great in Shakespearean characters, and was for a long time associated with the Sadler's Wells Theatre in its palmiest days. Was much respected.

19th. Miss Marie Robertson, a well-known provincial actress, died suddenly at Bury.

22nd. VICTORIA HALL, Bayswater.—*Friends and Foes*, a comedy in two acts, by Tom Roberts (first time in London); originally produced at Theatre Royal, Rochester, in 1858.

22nd. KILBURN TOWN HALL.—*For the Old Love's Sake*, a comedy drama, written in three acts by Stanley Rogers.

24th. TERRY'S. (*Matinée*).—*Tecalco*, a drama in one act, by H. M. Spicer, "in rather florid blank verse told the story of some bloodthirsty rites of Mexican religion, as controlled by a wicked priest, who tries to buy a wife's honour in exchange for her doomed husband's life. The same afternoon was produced *Parson Jim*, a one-act drama which has for its hero a Californian highwayman, who leads in private the life of a muscular Christian

parson, and pays the penalty of his difficult hypocrisy by falling a victim to the pistol of the girl he loves. This latter is, perhaps, the more likely of the two pieces to be heard of again; but it cannot be honestly said that the earnest efforts of Miss Watt Tanner and Miss Dairolles in the one play and of Mr. Macklin and Miss West in the other, could secure for either anything beyond a *succès d'estime*."

25th. THE COURT.—*A White Lie*. "Mr. Grundy has given us a play which has many excellent qualities. The dialogue is good, crisp, bright, epigrammatic, and yet possible. The characters are well contrasted, and the story is interesting. But with all this, the piece cannot be said to be a complete success. The entire plot turns upon Mrs. Desmond, a woman who dearly loves her husband, to whom she has been married some years, taking upon herself the onus of having a lover in the person of Captain Tempest, a *roué*, to whom she was engaged as a young girl, in order that she may save her sister-in-law, Lady Molyneux, a giddy, thoughtless girl, for whom great excuses must be made in consequence of the coldness of her husband. He, though always keeping an open eye on his own honour, pretends to be always asleep, and not only allows a flirtation and almost an elopement to go on under his very nose, but permits Mrs. Desmond to be turned out of her house by her husband, who, after all the years of affection shown him by his wife, is only too ready to believe her guilty. Of course everything is cleared up at last—leaving the impression, however, that both husbands are far too well treated in regaining their respective wives. The play is admirably acted. Mrs. Kendal has never done anything better than Kate Desmond. Charming in her lighter scenes, her acting in the serious portions of the play was earnest, powerful, and convincing. There was no exaggeration, no forcing the situations. The part of Sir John Molyneux suited Mr. Kendal to a nicety. Calm, quiet, and unemotional, he gives a rendering of the part which, though it cannot remove the unpleasant feeling caused by conduct so little becoming a gentleman, bears ample testimony to the skill of the artist. Miss Olga Brandon's Lady Molyneux is very well conceived, and equally well executed. The dissatisfied nature of the woman who is always craving after something she has not was very well depicted, and the little touches by which she allows it to be seen that she is actuated more by irritation at her husband's indifference than by affection for Tempest, were very skilfully introduced. Mr. Arthur Dacre was an excellent Captain Tempest, and in the difficult scene with Sir John in the last act

he showed great skill and *finesse*—so much so that he actually led one to believe in what is so rare—a genuine repentance. Daisy, Mrs. Desmond's child, was cleverly played by Miss Minnie Terry. A small part, that of a rheumatic old nurse, was well filled by Miss Pauncefort. Mr. John Glendinning's George Desmond was not wholly satisfactory. He was very good in the first act, particularly in his display of jealousy; but afterwards he was rather heavy and his pathos rather laboured." When first produced at Nottingham, February 8, 1889, Mr. Edward Sass played George Desmond, and Mr. Lewis Raymond Captain Tempest. Daisy Desmond (the child) was entrusted to Miss Violet Lloyd.

25th. COURT.—*In the Corridor*, comedietta, by Rudolf Dircks. Distinguished for neither originality of plot nor brilliancy of dialogue. Edith Harding (Miss Annie Hughes), a romantic young lady, meeting Henry Vane (Mr. Eric Lewis) "in the corridor," falls in love with him because he is an "actor." She is disillusioned when she finds he is a professional and not an amateur; but she and her mother, Mrs. Harding (Miss Fanny Coleman), accept him in his capacity of lover when they learn that he plays only "aristocratic parts" and "gentlemanly heavies." Miss C. Lucie was bright as the servant.

25th. Death, at Liverpool, of Mr. W. David Fisher, after a very short illness, of brain fever. He was born in 1845, and was the third son of the Mr. David Fisher. He first appeared as Friday in pantomime at Liverpool, and made his *début* in London in 1874, as Moses in *The School for Scandal*. A very useful actor, and his last part was that of Shadbolt in *The Yeomen of the Guard*.

26th. Death, in Edinburgh, of Miss Minnie Gourlay, daughter of the late William Gourlay, a celebrated comedian. Miss Gourlay herself was a clever actress and dancer.

28th. SAVOY. (*Matinée*).—*Locked In*, one-act musical comedy, by Walter Frith. A most amusing little trifle as played on this occasion, but, it must be owned, not one that could be entrusted to less able hands perhaps. Sophie Burchell (Miss Jessie Bond) is a young lady who is a thorn in the side of her schoolmistress, Miss Antigone Sparks (Miss Harvey); for Sophie is always in mischief and cheeks her governess—is therefore "locked in." As her entreaties to be liberated are of no avail, she proceeds to make things lively by shouting, knocking the furniture about, etc. At length this attracts the attention of Christopher (Mr. Eric Lewis), a cornet player of the Mark Tapley type. He puts his head through a window looking into Sophie's place of confinement, and, sympathising in her distress and hunger, produces

sausage rolls, a pint of champagne, and other delicacies. Sophie mounts a table and feasts right royally, and returns his kindness by taking charge of sundry precious household goods of his which are likely to be seized by the bailiffs. In the midst of their fun appears Miss Sparks ; but she has a sneaking affection for the cornet player, and so listens to his entreaties to forgive Sophie. Miss Jessie Bond was inimitable, and sang the pretty songs written for her by Mr. Caldicott charmingly. Later in the year Christopher was played by Rutland Barrington, and by W. H. Denny, who were excellent in the part.

29th. STRAND. (*Matinée.*)—*The Scarecrow*, comedy in three acts, by Charles Thomas. "This play should really be called a farce, through which runs a vein of sentiment. It turns upon the intrigues caused in the—with one exception—particularly vulgar and impecunious family of Mr. De Crawley, *née* Nankivell (Mr. Sam Whitaker), by the arrival from Australia of his scapegrace brother, Mr. George Nankivell. Nankivell is supposed to be a millionaire, and is therefore warmly welcomed by his relatives. The real millionaire is, however, his son, George Nankivell, jun., who, being of a romantic disposition, and desirous to be loved for himself, figures as his father's secretary under the name of Furlonger. Furlonger falls in love with Adela De Crawley, a young lady who, in spite of her slanginess, is a very charming person. Ruth Latimer, De Crawley's niece (Miss Millicent Mildmay), who is not a charming person by any means, having through a letter received from Sydney become aware of the identity of Furlonger and the millionaire, manages by a shabby trick to poison his mind against Adela, but the trick is ultimately exposed and the lovers united. Two very amusing personages in the piece are an adventuress, Miss Abbey, who has gained admission into the Crawley family as a governess ; and her scamp of a husband, Colonel Aspinwall, who lays a trap to compromise and extort money from George Nankivell, which plot is defeated through the acuteness of his son.

The piece was very well acted by some of those engaged. Miss Fanny Brough was delightful as Miss Abbey. She enjoyed her own and her husband's rascality thoroughly, and played with wonderful humour. Mr. Forbes Dawson gave an excellent representation of the cowardly, scoundrelly Colonel. Mr. W. F. Hawtrey gave a careful and well-thought-out rendering of the part of George Nankivell. Mr. William Herbert was light, easy, and gentlemanly as Furlonger. Miss Ella Chapman was sprightly and vivacious as Adela ; and Miss Nellie Lingard showed ability

in a small part—that of Perkins, Mrs. De Crawley's parlour-maid. The other characters, Mrs. De Crawley (Mrs. Edmund Phelps), Rupert (Mr. Graham Wentworth), and Hobbs (Mr. Wilton Heriot), were played without sufficient humour. The dialogue was bright and clever, though here and there somewhat laboured, and the complications were ingeniously contrived. On the whole the play was a success, but it needs compression."

29th. VAUDEVILLE. (*Matinée*).—*The Farm by the Sea*. The following appeared in the "Observer":—"Mr. Frederick Wedmore is to be congratulated upon the literary style and discriminating taste shown in his prose version of Theuriet's dramatic poem *Jean Marie*; but it cannot be said that the French *Robin Adair*, which Mr. Wedmore christens *A Farm by the Sea*, proved very effective in its representation at the Vaudeville one afternoon last week. The inevitable gloom of the sad little sketch is of a kind which wants lighting up by all the resources of thoroughly artistic stage-setting and interpretation. The mere monotone of woe, true though it may be to nature, does not suffice to impress an audience at the theatre; and little variety of colour was given to the distress of the heroine, her old husband and her young lover by Miss Lea (Thérèse), Mr. F. Thorne (Joel), and Mr. Gillmore (Jean Marie). The actress, however, showed much more sense of picturesqueness than her companions, though her experience did not enable her to do justice to her highly sympathetic conception of her part."

31st. PRINCE OF WALES'S. (*Matinée*).—*Marah*. "Mr. Sapte's play might have been successful if the acting of it had been entrusted to other hands. But it is useless for an author to spend his time in inventing strong situations if his actors are quite incapable of taking advantage of the opportunities afforded them. The play is based upon the rule of law that where two persons have been married by some one who is not qualified, and neither of them knows of the disqualification, they are man and wife. The villain of the piece has married under the circumstances detailed above. He discovers the fact that the officiating person was an impostor, and, being ignorant of the statute legalising such marriages, jumps to the conclusion that he is free. He leaves his wife, and after some time marries again. In the interval he has been a clerk in a French bank, which he has robbed. Arrested soon after his marriage for the robbery, he is sent to New Caledonia. His second wife falls in love with a young sailor, but is of course obliged to reject his addresses, though she refuses to tell him her reasons. Soon after

his departure she hears that her husband had escaped from New Caledonia in an open boat, which had been found at sea tenantless. She at once imagines her husband to be dead, and writes to her lover accepting him. He returns, bringing with him the husband, whom he finds on an uninhabited island in the Pacific. Of course there is no way out of the difficulty but by the death of the villain, so he falls dead after attempting to shoot his first and real wife. The ending, though hackneyed, was led up to with considerable skill. It will be seen that the story is an interesting one, and the play, if made a little less gloomy and played by other actors, might succeed. Mr. Fuller Mellish, Mr. C. W. Garthorne, Mr. Wallace Erskine, and Miss Mary Collette played very well; but unfortunately the same cannot be said of the representatives of the principal characters."

31st. ST. GEORGE'S HALL. (*Matinée*).—*Pets*, three-act comedy, by Brandon Ellis (first time in London). Recalling memories of *Our Boys* in plot, though not in dialogue. Two girls, daughters of wealthy parents, are supposed to give their hearts to impecunious young gentlemen, who are turned out of the house. The girls go of their own accord and try to earn their living, and in their humble lodgings their father and mother visit them and all are reconciled.

French plays at the Gaiety during the month commencing May 27, under Messrs. Abbey and Grau's management:—*L'Aventurière*, by Emile Augier. 29. *Frou-Frou*, by Meilhac and Halévy. MM. Coquelin, Duquesne, Marsay, Chambly, Ramy, Huguenet, Mayer; Mmes. Jane Hading, Lemer cier, Gilbert, Kerwich, Jenny Rose, and Henri.

VI.

JUNE.

1st. Close of Mr. Richard Mansfield's season at the Globe with *Richard III*.

1st. Death of Miss Blanche Hayes; born in 1851; first appearance at Leeds in 1867, under Mr. John Coleman's management, on the York circuit, and supported Mr. Wilson Barrett and Miss Heath; *début* in London at the Royalty, 1868, under Miss Pattie Oliver; was a member of Mrs. Liston's company at the

Olympic, and starred with Mr. W. H. Vernon on tour. One of her best characters was Lucy in *The Rivals*; last appearance in the burlesque *Crown Diamonds*, at the Mirror, Holborn,—Horace Wigan, manager. Married Mr. Fred R. Rutt, who was for a short time lessee of the Queen's in 1877, and was associated with him in the management.

3rd. PRINCESS'S.—*True Heart*, drama written by Henry Byatt in a prologue and three acts (first time in London). The "Observer" wrote of this:—"There is no flagging in the spirit of *True Heart*, from the moment when the heroine of its prologue meets her artfully designed death through stepping on a rotten balcony, till the climax of the play proper, in which the hero is rescued by a lifeboat from the perils of shipwreck. When the baronet is not compassing the murder of his brother's widow, he is doctoring the champagne of his niece's lover, and otherwise scheming to bring about a match between that unfortunate young lady and his own worthless son. In the meantime his diabolical strategy, which includes the extinguishing of a lighthouse lamp in order to throw a ship on the rocks, is opposed with varying success by the protectors of the heroine, whilst the serious strife is relieved at regularly recurring intervals by the orthodox comic scenes between a waggish tar, his sprightly sweetheart, and his threatened mother-in-law. It is all perfectly familiar, no doubt, but its familiarity has not bred contempt at the Princess's; and *True Heart* is liked none the less because it produces the expected melodramatic effects in the recognised melodramatic manner. Mr. Byatt's piece has, too, the advantage of being upon the whole capitally acted. If youthful grace and spontaneity are hardly the strong points of Miss Hawthorne's earnest impersonation of the chief character, Mr. Leonard Boyne has exactly the emotional ardour required for a hero like the gallant skipper of the brig 'True Blue.' Mr. H. H. Morell's artistic conscientiousness prevents his shirking even the inevitably ridiculous phases of a young scamp's unsuccessful iniquity; whilst Mr. Garden's experience enables him to make the most of all the possibilities of the comic sailor. Mr. Bassett Roe, Mr. Julian Cross, Mr. Huntley, and Mr. Yorke Stephens help to complete a most suitable cast; and the great sensation scene of the launching of the lifeboat, though clumsily worked on the first night, has much more picturesqueness of effect than most realistic efforts of its kind."

3rd. LYRIC. (*Matinée*).—*Aliens*, one-act play by "Bedford Rowe," crude, and of no great interest. The son of a supposed

convict wins the love of an earl's daughter. Her cousin tries to prevent their marriage; but the convict returns and proves himself an innocent man, and so matters are set straight. None of the cast require special mention. *The Member for Slocum* followed. Arthur Williams (*bénéficiaire*), Onesimus Epps; Frank Cooper, Bill Smith; Compton Coutts, Gunning; Miss Annie Irish, Madeline; Miss Carlotta Leclercq, Mrs. Jeffs; Miss H. Lund, Fanny; Miss C. Fenton, Betsy; and Miss Fanny Brough, Arethusa—all good.

3rd. ROYAL NAVAL SCHOOL, New Cross. — New burlesque of *Macbeth* (anonymous), humorously written. Mr. Ben Greet particularly good as Lady Macbeth.

4th. City Theatre, Dundee, destroyed by fire.

4th. VAUDEVILLE. (*Matinée*).—*True Colours*, drama in four acts (author unannounced). An oft-told tale of a baronet who goes away for seventeen years, leaving his daughter in the charge of his villainous cousin and heir-presumptive, who at once employs tools to murder her. The child escapes her fate, grows up, wishes to go on the stage, gets into the hands of a rascally agent, who aids the arch-villain in trying to bring about her ruin; but she is saved by her lover. The baronet comes back, and recognises his daughter by her likeness to her dead mother. R. S. Boleyn as Jack Vigors, the villain, and John Maclean as Ned Battery, a poacher, were good. Miss P. Hudspeth showed promise as the heroine, Mary Battery.

4th. STRAND. (*Matinée*).—*Doubt*, domestic drama in four acts, by J. Stanley Little. "A weak play. Dick Crossley and his wife Mary are deeply attached. They have a common friend—Jack Forsyth—who has seduced Eva Furlong, Mary's foster-sister. Mary discovers this, and, in order to induce Forsyth to repair the wrong he has done, conceals the matter from her husband, and is perpetually found by him alone with Forsyth under circumstances which almost justify the jealousy which seizes upon him. At last Forsyth marries Eva privately, and is straightway thrown out of a trap and killed, whereupon everything is cleared up. The actors engaged in this very wearisome piece did everything in their power to save it. Mr. Nutcombe Gould was excellent in the part of Crossley—easy, gentlemanlike, pathetic. Mr. Stewart Dawson made a great deal of a small part—that of Sir Humphrey Banyard, Forsyth's father-in-law. Two young lovers, who, as usual, had nothing to do with the action of the piece, were very neatly played by Mr. Alec France and Miss May Whitty. Miss Georgie Esmond was pathetic, without

being melodramatic, as Eva Furlong. Mr. Wallace Erskine was a fair Jack Forsyth. Miss Alma Murray played with intensity and earnestness."

4th. VICTORIA HALL.—*The Jew's Eye*, original play in three acts, by Florence Lane-Fox. "A strange mixture of society drama and the old blood-and-thunder melodrama,"—produced by the Leinster Amateur Dramatic Company.

6th. IFFLEY HALL, Hammersmith.—*Taking the Bull by the Horns*, comediotta by Horace Wykeham Newte. Farcical, but amusing: a little reminiscent of *High Life below Stairs*.

6th. Theatre Royal, Burnley, burnt down.

6th. COMEDY. (*Matinée*).—*The Two Johnnies* is certainly one of the funniest plays that has been seen for some years. The story is simple enough, but the complications that arise in the course of it are comic, yet natural. John Mags, a celebrated barrister, has a cousin, another John Mags, a prosperous grocer. The grocer, staying at a provincial hotel, is mistaken for the barrister; and, in that character, marries Clara Bulman. He goes to live at Hampstead, where his father-in-law, Jonah Bulman, a retired publican, comes to stay with him. He also receives a visit from the barrister, who is mistaken by his wife and father-in-law for the grocer—the wretched husband not having dared to reveal his true position—and treated with due hauteur. The barrister is about to be married to Florence Roxburgh, the daughter of the Hon. Mrs. Stanley Roxburgh; but he is also engaged to Stella Dashington, a very handsome and resolute young woman. Stella, wishing to get out of her engagement, comes to the barrister's chambers to appeal to him to release her; but, discovering accidentally that he is about to marry another woman, she, in an admirably acted scene, contrives to extort from him the sum of £1,000 as the price of her giving him up and handing him back his letters. In an interview at the barrister's chambers between Bulman and Mrs. Roxburgh, that lady is led to believe that it is the grocer who has proposed to her daughter, and straightway goes off to wreck his shop; while Bulman, having picked up a bundle of letters belonging to a case in which the barrister is engaged, is led to believe that his son-in-law, whom he still imagines to be a barrister, is carrying on an intrigue with a duchess, for whom he mistakes Stella. He and his daughter recount their grievances to Mrs. Roxburgh; and her daughter and the barrister, on entering his chambers, find all present engaged in destroying everything in them. In the last act the mistake is discovered; but not until Bulman has

attempted to prevent the barrister from entering the Court, and the grocer has made himself ridiculous in a wig which he does not know how to wear. There is also an amusing incident of a stammering client—a professor of elocution!—who comes to consult the barrister, and is made to sing the story of his wrongs. Another incident—that of the barrister's clerk having a son who is accused of murder, and whom the barrister defends and gets off—is utterly out of place in a farcical comedy, and should be cut out. The play is very well adapted; some of the lines should, however, be omitted, as they are much too risky for an English audience. The third act is very weak, and wants strengthening. Mr. Charles Fawcett, as the barrister, had caught the professional manner very fairly. Mr. E. M. Robson was very much the tradesman, but in the last act he was too farcical. Mr. Medlicott, as the publican, gave a clever sketch of an uneducated and unalloyed vulgarian; while Miss Cissy Grahame, as his daughter Clara, was equally good as a young woman whose natural vulgarity is overlaid with and partially disguised by a little polish and education. The stammering professor of elocution found a good exponent in Mr. Compton Courtts. Mr. William F. Hawtreay was satisfactory as an usher of the Court; Mr. Tom Squire was excellent as the barrister's clerk; and Miss M. A. Giffard contributed largely to the success of the piece by her lifelike rendering of the part of the haughty Mrs. Roxburgh. But the piece of acting which took the audience by storm was Miss Alma Stanley's Stella Dashington. Full of style and vigour, yet humorous, nothing better in the way of farcical comedy acting could be desired. Miss Stanley fairly carried her audience away, and richly deserved the applause which she evoked. The play was well received, and there was a unanimous call for the authors.

7th. NOVELTY.—*A Doll's House.* The following notice was written by Mr. R. K. Hervey:—"To understand Henrik Ibsen's plays it is necessary to take into account the nature of the country of which he is one of the most distinguished sons. It is a land of striking contrasts—of summers which are one long blaze of light, of winters which are one perpetual gloom. It is the country of legend, where the supernatural enters deeply into the beliefs of the uncultured, and tinges at least those of the educated. It is the home of a daring and unconquered race, where personal liberty has reigned throughout untold ages, where aristocracy has long since ceased to exist, and where the wildest and most fantastic imaginings are to be found in combination

with the most prosaic qualities. What wonder that, in such a land, the ideas of change, of development, of progress, which are in the air, should assume a somewhat different form from that which they wear elsewhere, and that poets and preachers should arise who clothe the doctrines they teach in forms which to the dwellers in other climes seem to border on the extravagant! Ibsen is essentially a democrat of the modern school—a man who believes that the old society is played out, that a new order of things must take its place, and that the shams and lies and conventionalities upon which the relations of man to man, and more especially of man to woman, have hitherto been based must be swept away with a ruthless hand; but these ideas he expresses in a form born of his country and his race. He has been described as ‘the idolater of women,’ but this is hardly so. It is true that he looks upon women as powerful agents in the effecting of the revolution which he wishes to bring about, but his object is not merely to free women—that is only a subordinate part of his programme. When, in ‘The Pillars of Society,’ Bernick says, ‘I have learned this in these days: it is you women who are the pillars of society,’ Sona replies, ‘Then you have learned a poor wisdom, brother-in-law. No, no; the spirits of truth and of freedom—these are the pillars of society.’ It is because by liberating women Ibsen hopes to revolutionise society, that he has ranged himself on their side in the conflict which has been long impending, and which is now close at hand. Whether women will gain much, even if they win the fight, may perhaps be doubted; whether they will not find that liberty is merely the right to be unhappy in one’s own way is more than probable; but that many women are dissatisfied with their social position, and that more become so every day, is an undoubted fact; and of this dissatisfaction Ibsen has made himself the mouthpiece. For *A Doll’s House* he has drawn a woman such as many men have met—such as, indeed, most modern women are in some degree. Nora Helmer is the daughter of an official of shady character. Her father has made her the plaything of his leisure moments, and has left her to be brought up chiefly by servants. She marries Torvald Helmer, a bank clerk, a man of the nicest honour in business matters, and who has made respectability his religion. To him the opinion of the world is everything. All he says, or does, is said or done with an eye to the judgment which the world will pass upon it. He is a bourgeois of the bourgeois, utterly commonplace, utterly incapable of comprehending any rules of life or conduct save those which he himself

obeys. His child-wife—for Nora is a mere child—is of a loving nature, good-hearted, romantic, but absolutely unmoral. She has, in fact, no morality, for she has never felt the weight of responsibility—her conscience has never been awakened. To gain her ends, at times, from sheer wilfulness, she lies with the most engaging readiness. Her husband pets and spoils her, and treats her as a baby. She is a favourite with the world, which is in itself sufficient recommendation for him. He feels the same pride in her possession that he might have done in the ownership of a dog of rare qualities that he had bred and reared himself. Some time after the marriage Helmer is taken seriously ill. His life hangs upon a thread. Nothing but a change of climate, say the doctors, can save him ; but he has a horror of debt, and will not borrow even to live. Nora has no such scruples. She goes to a disreputable money-lender, Nils Krogstad, who has committed a crime in his youth and has been an outcast ever since. Krogstad agrees to advance the required sum, but insists that Nora's father shall sign the security. He is at the time dangerously ill, so Nora, merely to save him trouble, forges his name. Shortly after Helmer's return cured, Krogstad, who is passionately desirous to work his way back to respectability, manages to obtain a subordinate situation in the bank in which Helmer is a clerk. When later Helmer is appointed manager, he dismisses Krogstad, alleging various reasons, the real one being that he and Krogstad have been schoolfellows, and that Krogstad insists on calling him by his Christian name. Krogstad, who has discovered the forgery, threatens Nora that he will inform her husband unless she intercedes for him. She does so, and meets with a rebuff. Krogstad then sends a letter to Helmer, telling him everything. Helmer overwhelms Nora with a torrent of reproaches, dwelling entirely upon the effect which her crime, when known, will have upon himself and his position. In the midst of his tirade another letter arrives from the repentant Krogstad, enclosing the forged security. At once Helmer's selfish sorrow changes to equally selfish joy. Everything is now all right again: he will take back to his heart the woman whom but a few moments before he had denounced as infamous, and as unfit to associate with her children. But the wife's eyes are opened: her love is dead ; the golden god of her idolatry has turned out a miserable image of worthless clay; and she goes, abandoning everything—home, husband, and children. Those who have not read *A Doll's House*, or seen it acted, can have no conception with what a master-hand the characters are drawn. Of Nora, Helmer, and

Krogstad we have already spoken, but there are two other persons who play a part in this tragedy of marriage—Dr. Rank, a medical man, dying of inherited disease, loving life, yet doomed to an early and terrible death, and passionately attached to Nora; and Mrs. Linden, a widow, who has thrown over Krogstad, to whom she had been engaged, and made a loveless marriage to save her mother and brothers from want. All the parts were admirably played. Miss Janet Achurch, as Nora, lived and breathed and moved the very incarnation of the wilful, wayward, thoughtless, loving child who is suddenly changed in one moment of agonised awakening into a woman weary of the existence she has been leading, and ready to abandon everything if thereby she may only end it. The character presented enormous difficulties to the actress, all of which she triumphantly overcame. Throughout she played with the utmost intelligence, subtlety, intensity, and truth. Mr. Herbert Waring had completely grasped the idea of Helmer's character, and reproduced with lifelike fidelity the pitiful Philistinism of the man. The cynical doctor was very well rendered by Mr. Charles Charrington. The scene in which he declares his love for Nora was one of the best in the play. Mr. Royce Carleton was excellent as Krogstad, acting powerfully, but without the least exaggeration. Miss Gertrude Warden showed very considerable ability as Mrs. Linden, and the minor parts were well filled. The play, which has been admirably translated by Mr. William Archer, was well mounted and stage-managed, and was received with the greatest favour by a most attentive audience." It afterwards had, at this theatre, a most successful run, which was only brought to a close through Miss Achurch and Mr. Charrington being compelled to leave England to take up their engagement in Australia.

7th. Particulars of the burning of the Bijou Theatre, Melbourne, reach England; destruction owing to a deficient supply of water. Messrs. Brough and Boucicault heavy losers.

8th. SHAFTESBURY.—*Jim the Penman*, revived, was the play with which Messrs. E. S. Willard and John Lart inaugurated their joint management of this theatre. Mr. Willard, Lady Monckton, and Miss Lindley have already been noticed for their excellence as James and Mrs. Ralston and Lady Dunscombe. The following made up the cast:—William Herbert, Lewis Percival; A. Elwood, Captain Redwood; Fred Terry, Lord Drelincourt; Cecil Crofton, George (rather effeminate); Mackintosh, Baron Hartfeld (an original and excellent performance); Royston Keith, Dr. Pettywise; Ivan Watson, Mr. Netherby, M.P.;

W. Blatchley, Mr. Chapstone, Q.C. ; Rimbault, servant ; Mrs. E. H. Brooke, Mrs. Chapstone ; Miss Mabel Hardinge, Agnes (unsympathetic). The piece was beautifully mounted, and the revival very favourably received.

8th. BEDFORD PARK CLUB, Chiswick.—*Bonnie Prince Charlie*, drama in two acts, by T. Herbert Terriss. A promising work for a youth of fifteen. Tells of the vicissitudes of the fugitive before and after the disastrous Battle of Culloden, and his escape to France. The author did well in the title rôle, and reminded one in style of his talented father, Mr. William Terriss. Young Messrs. George, Edward, and R. Saker were also good. Master Terriss also did well in the concluding piece, in the name, part in *The Yellow Dwarf*. Miss Gracie Murielle danced well as Alwaistanda.

10th. *Faust up to Date* transferred from the Gaiety to the Globe.

10th. ST. GEORGE'S HALL.—*My Aunt's in Town*, musical sketch by Mr. Corney Grain.

11th. PRINCE OF WALES'S. (*Matinée*).—*Esther Sandraz*. The following appeared in the "Observer":—"Of several new pieces presented at *matinées* during the week, only one, Mr. Sydney Grundy's *Esther Sandraz*, can be said to have made its mark. In this play, which is founded on a novel of Adolphe Bélot, there is unquestionable power, though it is power employed in an essentially disagreeable and unsympathetic manner. No one can care very much what becomes of the vicious husband or of the vengeful ex-mistress who gives the play its name ; and when at the fall of the curtain a couple of pistol shots announce the violent end of the precious pair, little beyond a sense of relief is felt by the audience. But though the piece is unpleasant in subject and cynical in treatment, it displays so much theatrical craft, and provides so many opportunities for histrionic effect, that it is sure to be heard of again. It has, indeed, already been secured by Mrs. Langtry for production during her next season in London, an arrangement which is to be regretted in so far as it will deny playgoers any further chance of seeing Miss Amy Roselle—the heroine of the afternoon at the Prince of Wales's—in a part which suited admirably her firm and finished emotional method. Miss Roselle could not, it is true, win any great sympathy for the discarded mistress, who, in order to make a hell of her faithless lover's married life, instals herself under his roof as companion to his wife. But she was able to make the woman's set purpose wholly convincing—far more so than the

sentimental mood in which, under the influence of kindness, she abandons her scheme for dishonouring the husband by tempting his wife into sin. Excellent work was also done by Mr. Dacre and Mr. F. Terry in two other serious parts; whilst Miss Rose Leclercq and Mr. Kemble lightened the grim study of matrimonial misery by some capital comedy. Miss Leyshon, however, was overweighted by the requirements of the scene in which the gentle simplicity of the wife disarms her angry rival."

11th. VAUDEVILLE.—A *matinée* of Tobin's *Honeymoon*, in which Miss Norah Wray, a pupil of that accomplished actress Miss Carlotta Leclercq, made her *début* as Juliana, and won a distinct success. Miss Blanche Ellice, another pupil, gained approval as Helen in *The Hunchback*, and Mr. Fuller Mellish was excellent as Modus.

12th. ST. GEORGE'S HALL.—Lady Monckton gave a *matinée*, and produced a one-act duologue by Mrs. Hughes Bell, entitled *A Chance Interview*, brightly written. Lady Monckton played Lady Rockmount, and Mr. Rutland Barrington, Colonel Percival. In this a pair of former lovers meet after a separation of years, and find that their estrangement arose from mutual misconception. *Tobacco Jars*, an operetta, followed; words by Lady Monckton, music by Miss Harriet Young. Colonel Cavendish (Mr. Courtice Pounds) smokes on the sly, he having promised his wife, Louisa (Mlle. Douilly), that he will abandon the evil habit; whereas he indulges in the use of quite a number of favourite pipes, to which he has given female names, and the mention of these by Shag, his servant (Mr. Rutland Barrington), arouses the suspicions of Aunt Olympia (Miss Rosina Brandram). Music pretty, and the dialogue smart and witty. Well suited for amateurs.

12th. TERRY'S. (*Matinée*).—*Which Wins?* four-act comedy drama by J. W. Pigott. The chief incidents of this play are the counterpart of those in Sardou's *Dora*, and neither in construction nor brilliancy of dialogue was found any relief. The company did their best with the poor materials at their command, but found it impossible to put any life or soul into the piece. Miss Alice Lingard was earnest and impassioned as the guilty Rose Norris, repulsively forcing her unsolicited love upon Mr. Frank K. Cooper (Frank Pennington), who, as the blameless hero, by sheer talent and strength of acting, contrived to invest the part with some touch of nature. Both artists were wasted. Mr. Sant Matthews was good as the Hon. Cecil Fenton, and Mr. H. Cooper Cliffe excellent as Jack Norris.

13th. STRAND. (*Matinée*).—*Donellan*, domestic drama in four

acts by Lieut.-Col. P. R. Innes, was uneven,—at times powerfully written, at others the language is stilted. Founded on an actual occurrence of the last century, the hero, Major Donellan, is accused of poisoning the son of Lady Broughton, who has conceived a mad passion for the major. He wishes to marry her step-daughter. As a fact, the innocent man was hanged; but in the play Lady Broughton confesses that she administered the deadly “laurel water.” The acting calls for no special comment.

13th. PRINCE OF WALES'S. (*Matinée*.)—*Our Flat*, written by Mrs. Musgrave, has proved one of the most successful farcical comedies: though there is little in the plot, the dialogue is telling, and the situation and complications amusing in the extreme. Reginald Sylvester, a young author without money, has married his brave, stout-hearted little wife Lucy, without her parents' consent. If he can only get a play he has written accepted they will be all right. Just as they are expecting a call from a manager, Nathaniel Glover, the furniture, acquired on the hire system, is taken away. Nothing daunted, Lucy sets to work, and with a hip bath and packing cases, barrels, boards, clothes horse, she improvises settees, easy chairs, screens, tables, etc., covering them with any sort of tapestry that comes to hand, with shawls, curtains from other rooms, etc., and makes the “flat” quite presentable. This was very cleverly managed by Miss Fanny Brough, who played unflinchingly throughout, and by Miss Annie Goward as the servant Bella. Then there are all sorts of strange mistakes. The manager mistakes Mrs. Sylvester for the maid, and the maid mistakes him for the man come about the furniture, and McCullum, the father of Lucy, is believed to be a money-lender. Mr. Willie Edouin was inimitable as Nathaniel Glover, and Mr. Charles S. Fawcett easy and natural as Reginald Sylvester. *Our Flat* was put in the evening bill at the Opéra Comique on June 25, with nearly the same cast, save that Mr. Lionel Rignold replaced Mr. Albert Chevalier as Mr. McCullum. Miss May Whitty subsequently appeared at the Strand as Margery Sylvester, with marked success; and, subsequently transferred to the Strand under Mr. Edouin's management on August 19, the piece had a remarkably successful run.—On the same afternoon a pretty little one-act drama by Dora V. Greet (Mrs. William Greet) was produced for the first time. *To the Rescue* is freshly written, and tells of a rough fisherman who, having grown to love a young girl whose life as a child he saved, imagines that she loves another man, whose cause he has been asked to plead. But the girl presently undeceives him as to the state of her affections

when he is called out for dangerous service in the lifeboat. Miss Annie Hughes, the original Polly, was very charming. *To the Rescue* was placed in the evening bill at the Court on December 9, 1889.

17th. Death of Mr. John Gilbert, a famous American actor, born in Boston, February 27, 1810. He appeared in London at the Princess's Theatre with Macready and Miss Cushman.

19th. STRAND.—*Æsop's Fables* was unwisely extended to three acts. Mr. Hurst could have made of it an excellent farce, but there was not material enough for more than this. The story is of the slightest. Horace Rudderkin is a gentleman by no means desirous of exposing himself to danger. Through an accidental encounter with the police at the time of the Trafalgar Square riots he wins an undeserved reputation for courage, and becomes an object of admiration to Paquita, a young lady of Spanish extraction, romantic disposition, and volcanic temperament, who adores heroes. Horace and Paquita become engaged, but as the gentleman finds it difficult to live up to the character which has been thrust upon him, he departs ostensibly for Africa; and, after a decent interval, conveys to Paquita, through his friend Æsop Brooks, the news of his own death. Æsop is a contemptible poltroon, with a diseased liver and a squeaky voice; nevertheless he wins the hand, if not the heart, of Paquita. But his happiness is disturbed at Nice, where he comes unexpectedly upon the defunct Horace. Paquita, true to her old lover, lavishes caresses upon the unwilling Rudderkin. To get rid of her embarrassing attentions, he brings about a duel between Major Haviside, a retired officer, and a Baron Achille de Volnay; and then, taking advantage of the fact that the circumstance which caused the duel would have placed the Major in a compromising position, and have lost him the hand of Mrs. Harrington-Cunliffe, he induces that gentleman to allow Æsop to represent himself as the successful combatant. Paquita, enchanted by her husband's heroism, takes him to her heart, and dismisses Horace with contempt, much to his satisfaction. The character of Horace Rudderkin was filled by Mr. Penley, who was very amusing at first. Mr. George Giddens, as Æsop Brooks, gave a clever sketch of a semi-idiotic, gluttonous coward. This part was afterwards played by Mr. Alfred Maltby. Major Haviside was remarkably well played by Mr. Forbes Dawson. Mr. Walter Everard, as the Baron, conveyed a good idea of Gallic excitability. Miss Ellaline Terriss made a charming Lucy Maynard, the lady to whom Rudderkin is engaged. Miss Gabrielle Goldney was satisfactory

as Madame de Volnay. The best bit of acting in the piece was that of Miss Alma Stanley, but then it was rather burlesque comedy than farcical. It was delightful to see her lavishing caresses on the diminutive Rudderkin at one moment, and at the next turning upon him with indignation for daring to put his arm round her waist; now prostrate at his feet in adoration, now withering him with scorn. Her force and go were most refreshing. *Æsop's Fables* was placed in the evening bill at the Strand at once, and was transferred to the Comedy Theatre, August 19, 1889. Mr. W. Lugg played well as Major Havaside.

19th. VAUDEVILLE.—*The Old Home* was first tried at a *matinée* here on this date, and was placed in the evening bill on the 21st. Of it the "Observer" wrote:—"The inhabitants of Mr. Buchanan's *Old Home* are most of them very old stage acquaintances, and what they lack in freshness they hardly make up in theatrical effectiveness. The main motive is supplied by the very ingenuous simplicity of a rich old 'colonial,' Mr. Septimus Porter, and his daughter, the latter of whom is married to an extravagant and impecunious young baronet, who thinks nothing of letting his rough Australian father-in-law pay his debts of 'honour.' The old man and his daughter begin by failing in the most unaccountable way to recognise Sir Charles's worthlessness, and the extreme incongruity between their standards of domestic happiness and his. They end by holding him guilty, on the evidence of a self-convicted scoundrel, of a crime which he has never committed, and by taking him back to their arms when they find that, though disloyal to his wife and ungrateful to her father, he is not the seducer of the confiding damsel whose ruin has been laid at his door. . . . Although, however, *The Old Home* fails to satisfy one's reason, it makes plenty of more or less dexterous appeals for passing sympathy; and these appeals, while rendered with singular charm by Miss Winifred Emery as Lady Fenton, are emphasized with much stolid determination by Mr. Thomas Thorne as her father. The old man's rugged eloquence is well contrasted with the shrewd utterances of his partner, a rough diamond convincingly embodied by Mr. F. Thorne; and clever subordinate sketches of character are supplied by Mr. Cyril Maude, who seems to have made an exhaustive study of masher imbecility, and Miss Marion Lea, whose mannered artificiality of address is not unsuited to the requirements of a languidly philosophical widow. Mr. Garthorne's natural geniality handicaps him heavily in the portrayal of

conventional villainy, and Miss Ella Banister does not seem a very likely victim for his ponderous fascinations."

22nd. ADELPHI.—Revival of *The Shaughraun*. J. L. Shine, Conn, William Terriss (the original at Drury Lane in 1875), Capt. Molineux; W. L. Abingdon, Robert Ffolliott; John Maclean, Father Dolan; J. D. Beveridge, Corney Kinchela; Robert Pateman, Harvey Duff; Miss Millward, Claire Ffolliott; Miss Eleanor Reardon, Moya; Mrs. John Carter (original), Mrs. O'Kelly.

23rd. Suicide of Richard William Cattlin Jones, pantomimist, better known as "Turtle Jones," from his clever representation of a turtle in *Babil and Bijou*.

24th. PAVILION.—*The Mystery of a Gladstone Bag*, farce by Hawley Francks, kept the audience for some forty minutes in a roar through some ridiculous complications.

24th. ST. GEORGE'S HALL.—*Tuppins & Co.*, written by Malcolm Watson, music by Edward Solomon. Both have done their work well. Tuppins is a jealous greengrocer, and suspects his better half of a tender feeling for one Michael Finnigan. A music-master, Professor Thyme, in love with the Tuppins' niece, Stella, make up the cast, which was as usual well filled by the German Reed Company. An excellent part for Mr. Alfred Reed as Tuppins.

24th. AVENUE.—Mr. R. D'Albertson's annual *matinée*, when *Girouette*, comic opera, music by M. Cædes, the libretto adapted by Robert Reece, was played for the first time in London.

25th. PRINCE OF WALES'S. (*Matinée*).—*A Man's Love*, adapted from the Dutch by J. T. Grein and C. W. Jarvis in a very capable manner, proved to be a strong play, which in the second act particularly worked up to a powerful situation. But the subject is somewhat unsavoury, for it turns on the fact of Frank Upworth having discovered that he has married one sister, Georgiana, all the while loving the other, Emily. As the latter lives with the married couple, Frank makes love to her, and she nearly gives herself to him to save his blowing out his brains. But husband and wife are brought together through the illness of their little child. The characters were well filled by Mr. Leonard Boyne (who was excellent), Miss Mary Rorke (Georgiana), and Miss Gertrude Kingston (Emily).

25th. STRAND. (*Matinée*).—*Faustine's Love*, emotional drama in a prologue and three acts, founded by Walter Stanhope upon Rita's novel "Faustine." A play that will surely never be heard of again, from the manner of its reception; and in which figured

Père Jerome, a Romish priest, who is guilty of all sorts of wickedness—abducting children, seizing their property, a libertine and a murderer—in which an American smuggler retired from business appeared in jack boots, a nigger butler in diamonds, and nuns in rings. Miss Alma Stanley, as the heroine, showed dramatic power; and Miss Irene Vanbrugh as an *ingenue* Nina St. Croix was refreshingly natural.

27th. GAIETY. (*Matinée*).—*Circumstances alter Cases*. One-act comedietta by Isidore G. Ascher. Not very original or too bright; merely showing that even a strong-minded young woman, given up to study and spinsterhood, will change her mind when the right man proposes. Miss Frances Delaval was good.

27th. COMEDY. (*Matinée*).—*A Woman's Tears*. A very neat adaptation, in one act, by Arthur Bourchier, of *Les Femmes qui pleurent*, following the original pretty closely. (Acted by amateurs.)

28th. Death of Mrs. Leclercq, aged seventy-seven, mother of Carlotta, Rose and Pierre Leclercq, etc.; was formerly actress and danseuse.

28th. GLOBE. (*Matinée*).—Miss Alice Chapin, a young American actress, essayed the rôle of Virginia, in the play of that name, at the Globe on June 28, but beyond being graceful and a fair elocutionist, made but little impression. Mr. E. F. Cole's adaptation of the French of M. Latour de Saint-y-Bars is not likely to supersede Sheridan Knowles' work.

29th. LYCEUM.—151st performance of *Macbeth* and close of the season. Miss Ellen Terry's benefit.

29th. COMEDY. (*Matinée*).—*The Tigress*, under the title of *Crucify Her*, made a considerable reputation in America as a play, and also brought Miss Kate M. Forsyth prominently to the front. It was received here with but little approval. Sara, a flower girl, in the prologue, has fallen a victim to Victor Valjean; he deserts her, and madly loves an adventuress, Lise Troubert, who, when he has gambled away all he possesses, dismisses him, and he shoots himself. Sara determines to avenge his death. Five years elapse, during which she has become a singer, and at the opening of the play proper appears as Angela Roma, a governess, and meets Lise, now known as Stella Barotti. They both fall in love with Count Beaudry, and Stella steals his mother's diamond necklace, trying to foist the theft on Angela. The real thief is, however, discovered wearing the jewels at a masked ball, and, as she cannot persuade the Count to marry her, poisons herself. Beaudry, who knows Angela's past history, makes her his wife. The acting generally was good. Miss Amy Roselle proved her-

self the sterling actress she is in the varying phases of the character. Miss Forsyth made a very favourable impression : she was tender and impassioned, possesses much force and experience, and a pleasing appearance. Mr. Royce Carleton gave an artistic rendering of Gerard Troubert. Mr. Charles Glenney also exhibited much sympathetic power.

29th. Brunswick Place Theatre, Bradford, lately known as Pullan's Theatre, totally destroyed by fire.

29th. CRYSTAL PALACE.—New *al-fresco* floral ballet, *A Golden Dream*, invented and produced by Oscar Barrett, arranged by Katti Lanner.

GAIETY.—French plays during the month : *Gringoire*, *Les Précieuses Ridicules*, *La Dame aux Camélias*, *Le Voyage de M. Perrichon*, *L'Etrangère*, *L'Aventurière*, *Les Surprises du Divorce*, *Le Gendre de M. Poirier*, *Le Député de Bombignac*, *Le Maître de Forges*, *Adrienne Lecouvreur*, *Un Parisien*. MM. Coquelin, Duquesne, Jean Coquelin, Mayer, Marsay, Ramy, Chambly, Huguenet, Léon, Deroy, Henry, Rouvillain ; Mmes. Jane Hading, Patry, Lemer cier, Dieck, Jenny Rose, Kerwich, Gilberte.

VII.

JULY.

1st. GLOBE. (*Matinée*).—The following appeared in the "Observer" :—The *Phyllis* of Mrs. Hodgson Burnett (play in four acts) proved to be a very commonplace affair in comparison with *Little Lord Fauntleroy* ; whilst Mrs. Burnett's heroine is an innocent but not altogether ingenuous young lady, who, during her visit to a country house, and her courtship by a very desirable lover, finds herself sadly compromised by the indiscreet scheming of her impecunious and shady father. When it is said that this gentleman, who is a lineal descendant from Digby Grant, pacifies his tailor by a premature announcement of his daughter's engagement, and when it is added that the suspicious tradesman, determining to test for himself the truth of the story, makes a scene in the presence of poor Phyllis's hostess and admirer, it may be readily imagined that the girl's discomfiture is great. But inasmuch as her wealthy lover is too chivalrous to assume that she is an active accomplice in her father's shameless strategy, and

as he promptly accepts the situation, there is no adequate reason why the play should not come to an end when this point is reached. . . . Happily, the faults of *Phyllis*, as a whole, were to some extent redeemed by the effectiveness of several of its individual episodes and characters. These latter obtained at the Globe firm and well-contrasted illustration, especially at the hands of Mr. Conway (Wilfred Barrington), and Miss Alma Murray (Phyllis Dysart), who threw welcome sincerity into their impersonations of the hero and heroine, and of Mr. Somerset, whose comedy as the objectionable parent (Philip Dysart) had much unforced humour. To Miss Norreys (Dolly Bayham) and Mr. M. Brodie (Edward Ruthven) were allotted a pair of the boy-and-girl sweethearts, of whose rather childish quarrels and reconciliations playgoers are beginning to tire.

1st. AVENUE.—On the occasion of Mr. Arthur Roberts's benefit an absurdly amusing skit, *Gore ; or, the Yaller Seal*, which burlesqued the old style of melodrama, caused shouts of laughter.

3rd. STRAND. (*Matinée.*)—*Bravado*, an adaptation, in one act, by Mrs. T. E. Smale, from the French, was very amusing—the fun turning on a very meek and mild little gentleman named John Robinson (capitally played by Mr. Fred Thorne) having to assume the character of a veritable fire-eater, that he may win the hand of Helen (whom Miss Dairolles made very attractive). Miss Elsie Chester was excellent as Carrie.

3rd. STRAND. (*Matinée.*)—*Christopher's Honeymoon* laboured under the disadvantage that one of the principal actors had to read his part, and that some of the others were not well chosen for the rôles they had to fill. Mr. Christopher Jeffson has been married in America. He and his wife separate by mutual consent. Some years after he hears of her death, and marries Miss Eva Sumpty. At the wedding breakfast—which is, in accordance with stage manners, laid in the grounds of a Hampstead hotel—Jeffson meets an old American friend, Budd, who informs him that his first wife is still alive, or, at any rate, was so six months before. In order to get away and make inquiries, Jeffson appropriates a telegram, signed Tottie, which had been dropped by its real owner, Mr. Blinkie, and which summoned that gentleman away on important business. Jeffson declares it is from his solicitor, and rushes off. He then retires to his rooms, where he remains for a week, sending a letter to Mrs. Sumpty, Eva's mother, to say that he was in Paris. As, however, he posted the letter in London, Mrs. Sumpty's suspicions are aroused ; so she, her husband and daughter, pay a visit to Jeffson's rooms, where they

find his laundress. They assume she is Tottie. Jeffson tries to explain. Mrs. Sumpty declares her intention of accompanying him to his solicitor's; and, to escape from her, on the entrance of a policeman to make some inquiries as to a burglary in the flat below, Jeffson declares himself to be the burglar, and is taken off to prison. A week elapses, and Budd, who has informed the Sumptys of Jeffson's previous marriage, takes them to Hampstead to lunch. Here come also Blinkie and his wife. Mrs. Blinkie, in an interview with Eva, declares herself to be Tottie. Eva imagines her to be Jeffson's American wife; and Mrs. Blinkie, from a card of Jeffson's found in her husband's pocket, thinks Mr. Blinkie has married Eva under an assumed name. The gentlemen are confronted with the respective ladies—with the result, of course, that they turn out to be perfect strangers to one another. The matter is cleared up, and a telegram is received from Jeffson's solicitor announcing the death of his American wife previous to his marriage with Eva. With the exception of Messrs. Charles Glenney and George Raiemond, and Mrs. T. E. Smale, who were distinctly good, no mention need be made of the acting.

4th. The Shah visits the Empire Theatre.

5th. PRINCE OF WALES'S.—(Mr. Charles Terry's *matinée*.)—*Who Killed Cock Robin?* Mr. Geo. Giddens (Jack Raggett), Mr. Blakeley (Mr. Tinkle), Miss Rose Norreys (Satanella Tinkle), Miss May Scarlett (Mary); Scene from *The Hunchback*: Mr. Hermann Vezin (Master Walter), Mr. Lionel Brough (Fathom), Miss Marion Terry (Julia), Miss Ellen Terry (Helen); second act of *Engaged*: Mr. F. H. Macklin (Cheviot Hill), Mr. Laurence Cautley (Belvawney), Mr. Howe (Mr. Symperson), Mr. Harcourt Beatty (Angus Macalister), Miss Marion Terry (Belinda Treherne), Miss Helen Forsyth (Minnie), Miss Eleanor Aickin (Mrs. Macfarlane), Miss Elsie Chester (Maggie), Miss Violet Vanbrugh (Parker); and *Locked In*: Miss Hervey, Mr. W. H. Denny, and Miss Jessie Bond.

6th. Mr. Henry Irving presented Sir Morell Mackenzie with a solid silver bowl more than a hundred and fifty years old, as a recognition of the deep debt of gratitude due to him by the theatrical profession for his uniform kindness to its members.

5th. HAYMARKET.—Last performance of *Wealth* at the Haymarket revivals. 6th. *Captain Swift* revived (four nights). 11th. *Masks and Faces* (three nights). 14th. *Red Lamp and Ballad Monger* (five nights).

5th. GRAND.—*Forgotten*, an original play in four acts, written

by F. Frankfort Moore expressly for Miss Geneviève Ward, supplies this talented actress with a character that exactly suits her. As Agnes Mowbray, she has clung to the hope that Arthur Clare (Mr. W. H. Vernon), the man she almost adores, has not been killed in Africa. He has been absent ten years; and when he returns, she has so changed he does not know her, his love has cooled, and is even transferred to a young girl, a fellow-passenger on the steamer, named Grace Hargrove (Miss Robins). This girl is the daughter of an old schoolfellow of Agnes', who in dying committed her child to Agnes' care. The jilted woman does not openly complain, but bides her time: she allows her former lover and Grace to sun themselves in each other's affection, and then, almost immediately before the marriage, tells Arthur that his brother was murdered by Grace's father. This is a very powerful scene. And so Arthur is to return to Africa, and Grace is miserable, for she has also only then learnt the stain on her father's name. But Agnes is of too noble a nature to feel happiness at the misery she has caused; and though for a time she suffers the more agony in that she believes her own brother was the murderer (though this suspicion is eventually cleared away), she finds peace and comfort in joining the hands of those she had looked upon as her enemies. With compression *Forgotten* should certainly make its mark: much of the language is good and the situations forcible. Mr. Nutcombe Gould (Sir Percival Hope), Mr. Sirrell (Charles Passmore), Mr. Edwards (Morgan), and Miss Josephine St. Ange (Miss Grimstone), who made up the rest of the cast, were all good.

6th. Mr. James Dillon, comedian, died suddenly at Southend.

6th. Last night of J. L. Toole's season at his theatre.

6th. Death of Mr. Franz Thimm, Shakespearean scholar, author and publisher, aged sixty-nine.

8th. STRAND. — *The Beggar*, one-act play by Fred W. Broughton, a rather daring work, pleased the audiences. It tells of one Martin Harringway, a man of good birth, following the profession of a mendicant by day and at night changing his rags for respectable attire and posing as a respectable member of society in the bosom of his family, which consists of a sister and daughter, who are totally ignorant of the means by which he earns his living. A companion of Harringway, Raspin by name, betrays his secret, and nearly breaks off a match between a young clergyman (an unconventionally drawn character) and the beggar's daughter, Hetty. Mr. Dagnall, as Luke Raspin, and Miss Ella Terriss carried off the honours, though Mr. Forbes Dawson showed

some skill as Harringway. When transferred to the Comedy, Mr. W. Lugg was excellent in the latter part.

8th. GRAND.—*The Parson's Play*, one-act comedy, by Scott Battams, besides being very neatly written, is excessively funny, and must add to the reputation of the author, as showing him possessed of much versatility in his writing. Though not quite original, it is most happily adapted. The Rev. Titus Trotman has written a highly moral drama, unknown to his narrow-minded spouse. Unfortunately his MS. is lost, but luckily falls into the hands of his future son-in-law, who, on the contents, founds a screaming farcical comedy, which is acted, and brings fame and money. Mr. E. H. Hendrie was most excellent as the nervous clerical gentleman, who does not always adhere strictly to the truth to conceal his dramatic leanings from his vixenish better half.

9th. SHAFTESBURY.—Mrs. Stephens, after nearly fifty years' conscientious and most useful connection with the stage, took leave of it, appearing in her original character of Mrs. Stonehenge Tattle in *Truth*, which she played with her wonted humour, supported by many of the original cast. Another special item of the afternoon's programme was *My Aunt's Advice*, in which Mr. E. S. Willard was the Captain Howard Leslie, Mr. Henry Waring, Charles Arundel, and Mrs. E. S. Willard, Lucy Arundel. *High Life Below Stairs* and *The Spy* made up the programme. Mrs. Stephens, affectionately known as "Grannie Stephens," was presented with a handsome bouquet, and when led forward by Mr. Charles Wyndham, she could but utter, in most heartfelt tones, "I have only a word to say: from highest to the lowest, I thank you." The house was crowded.

10th. Viscount Dunlo, eldest son of the Earl of Clancarty, married to Isabel Maude Penrice Bilton, known as Belle Bilton.

10th. Miss Henrietta Lindley's four-act adaptation of Robert Cromie's novel, *For England's Sake*, played for copyright purposes at Haymarket Theatre.

10th. CRITERION.—Revival of *David Garrick*.

10th. VAUDEVILLE. (*Matinée*).—Miss Annie Rose appeared as Lady Teazle in *The School for Scandal*.

10th. STRAND. (*Matinée*).—*Out of the Beaten Track*, comedy in four acts, adapted from the German *Ein Schult aus dem Wege* of Ernest Wichert, by Meyrick Milton. Only Germans or those intimate with German society can appreciate the piece. A young English couple—one of them an ordinary common-sense husband, the other a romantic wife—are travelling in Germany. The

husband throws away his purse and pocket-book, to please his wife. This lands them in considerable difficulties, and to raise the wind they have to give a concert, where they are patronised by a wandering prince, who makes love to the wife. This is the plot of the play; but there are a number of minor characters and incidents, which, well understood in Germany, fail to raise any interest in an English audience, Miss Norreys, as the young wife, was excellent, and the other characters were well acted.

11th. OPÉRA COMIQUE. (*Matinée*.)—*The Marquesa*, new drama of Spanish life, in four acts, by John Uniacke. If the author would take counsel, compress his work, modify the extravagances of two of his English characters (Lord Karne and the Radical John Beard), and make his Spaniards a little more like Spaniards, his play might be heard of again; for there are some good dramatic situations, and the language is well chosen and often forcible and poetic. The story is as follows:—Mercedes, Marquesa de Marjal, though of the bluest blood of Spain, has married the son of a cattle dealer, whom she passionately loves. He, however, prefers a gipsy. When the Marquesa discovers this she poisons her husband with great promptitude. The dying man, left alone, writes a statement of his wife's guilt, and places it in a secret drawer. There are evidently no coroners' inquests in Spain, so twelve years afterwards we find the Marquesa still living in her castle, in very straitened circumstances. An Englishman, Mr. John Beard, the aforesaid Radical philanthropist, now appears upon the scene. He has had a sunstroke in the neighbourhood of the castle, and has been nursed back to life by the Marquesa's two daughters, Dolores and Beatriz. On his recovery he straightway informs the Marquesa that he is going to marry Dolores, and he also proposes to put her son, Rafael, into trade. The proud Marquesa very naturally objects to the son of a working tanner as her son-in-law, and objects still more to her son being a wine merchant. She therefore refuses Mr. Beard's kind offers. Thereupon he threatens her with the law, having got on the scent of the murder, and knowing that the written statement exists somewhere. The Marquesa goes into the room where her son, Rafael, is lying dead, he having been killed in a gambling brawl, finds the paper, and goes mad. This is all, with the exception of some amusing, but very improbable, scenes between the costermonger nobleman, Lord Karne, and Beatriz. The play was remarkably well acted. Miss Louise Moodie had caught to perfection the tone of a haughty and high-bred woman. Miss Kate James was a delightfully coquettish Beatriz, but she should try and get rid of a somewhat

Cockney accent. Brigida, a servant who knows the secret of her master's murder, was played with considerable skill by Miss Pattie Bell. Miss Violet Vanbrugh, as Dolores, was very unequal. In some situations she was excellent, but in the scene where her mother confesses to her guilt she was weak. Granting the possibility of such characters as John Beard and Lord Karne, they could not have been in better hands than those of Mr. Boleyn and Mr. Chevalier respectively. The latter was extremely amusing throughout. The Marques was well played by Mr. Bedford. Mr. H. V. Esmond was very good as Rafael, both in his light and serious scenes. His death scene was exceedingly touching and natural, and was played with great discretion and without the slightest touch of exaggeration. Mr. Pearce, as a doctor, did very good work. The piece was well received, and the author was called, but did not put in an appearance.

12th. COURT.—Mr. and Mrs. Kendal finished their engagement here in "A White Lie."

13th. COURT.—In *Aunt Jack* Mr. Lumley has provided Mrs. Wood with a part in which she fairly revels, from the moment that she enters, bringing in with her the little attorney laden with a huge bag containing the "documents" in support of her case, till in the last scene she falls lovingly into the arms of the love-stricken barrister, who has been compelled by cruel fate to pose as an adverse and cross-questioning counsel. "Aunt Jack," as she is familiarly called, is a maiden lady of a certain age, who has had an offer of marriage in the past from an impecunious Colonel Tavenor, who, finding that her money is strictly settled upon herself, backs out of his engagement. But Joan Bryson is not a lady who will calmly sit down under such treatment, and forthwith commences an action for breach of promise. In the interest of her case she comes to town and to the chambers of her nephew, Caleb Cornish, who shares rooms with S. Berkeley Brue, another barrister. Without knowing her name, Brue immediately falls in love with the handsome Joan. Caleb, believing that his aunt has an unconquerable aversion to matrimony—for he has up till now heard nothing of her engagement—is in the greatest dread lest his secret marriage with Mildred should be discovered either by Aunt Jack or the Colonel, his wife's guardian, from whom she has expectations. Caleb has a friend, Lord St. John Brompton, who, being anxious to discover a fascinating American widow, Mrs. Ephraim B. Vanstreek, with whom he is desperately smitten, inserts an advertisement that if the fair widow will call on Cornish she will hear something to her advantage. She accord-

ingly pays him a visit, and as Mildred happens to come to the chambers at the same time, and is very jealous, Caleb, knowing that his wife has never seen his aunt, introduces Mrs. Vanstreek as his relative. In the second act a great deal of amusement is got out of the various characters meeting at the same hotel, and the ludicrous events that arise from their being shown into wrong rooms. It is in the third act, however, that the fun grows fast and furious. Brue's passion has so grown upon him that he has proposed to and been accepted by Aunt Jack. Colonel Tavenor is a client of his, and he finds to his horror at the last moment that he must defend him and cross-examine the lady of his love. The Colonel's plea for breaking off the engagement has been that the plaintiff has sung at a penny reading a comic song, which he does not consider she should have done; and to prove that there is nothing objectionable in the ditty, the plaintiff sings it in court. The effect this song ("Ask a Policeman") produces when sung by Mrs. Wood may be imagined. As poor Brue has to admit that he is engaged to the plaintiff, the intelligent jury award her one farthing as damages! Though it will be seen that Mr. Lumley has used some old materials, he has certainly applied them to great advantage; and in the hands of Mrs. Wood, of Mr. Arthur Cecil as the unhappy counsel, whose misery whilst holding his brief was most ludicrous, of Mr. Eric Lewis as the nervous, love-smitten Caleb Cornish, and of Mr. A. M. Denison as the bombastic Colonel Tavenor, a promoter of companies and amusingly selfish man, the piece was done full justice to. This character was later remarkably well played by Mr. Fred Mervin. Mr. Weedon Grossmith was immensely funny as the little attorney. Mr. Allan Aynesworth gave a new type of the fatuous swell, and Miss Rosina Filippi was bright and sparkling as the American widow. Miss Florence Wood was thoroughly attractive and natural as Mildred, and Mr. W. Phillips particularly good as the barrister's clerk, Swoffer. Mr. Fred Cape was most excellent as Mr. Justice Mundle; his petulance and fussiness, his byplay with the plaintiff, and his desire that the little joke he makes from the bench shall be duly reported, were inimitable. Later, in consequence of a legal difference, the comic song was changed to "Rooty Tooty."

13th. COURT.—*His Toast*, original comedietta by A. M. Heathcote. This is a pretty story of a young honourable who, having married against his parents' wishes, refuses to be reconciled to them until they will receive his wife. The young couple have, in spite of this, been very happy, until Lucy Briscoe discovers amongst her husband's papers some loving verses addressed to

Lilian, whom she imagines to be the lady that Ralph was intended to marry. Lady Calverley, however, who has come with a view to bring about a reconciliation, on reading the lines is charmed to find that they were intended for herself, and that her son Ralph, at the time he was heart-whole, had toasted his mother's name Lilian as belonging to the most perfect woman he knew. Miss Florence Wood was tender and loving as the young wife whose happiness appeared likely to be wrecked; Mr. A. M. Denison excellent as a kindly old gentleman with an unfortunate knack of saying the wrong thing.

13th (and during the week). Sale of Shakespearean works collected by the late Mr. Frederick Perkins, by Messrs. Sotheby Wilkinson, & Hodge.

15th. PAVILION.—*L. S. D.; or, Face to Face*, drama in four acts "from the pen of Thespis." The unknown author has written a very stirring melodrama, in which it is difficult to say which is the most villainous,—the adventuress who marries an old gentleman; her confederate, who murders him and fixes the death on her stepson; or her good-for-nothing brother. The hero and stepson and his wife, after imprisonment and other misfortunes, are rehabilitated through the good offices of an acrobat, remarkably well played by Mr. Fred Wright, jun. Miss Myra Rosalind as the adventuress Estelle gave a powerful and well-balanced rendering of the character.

16th. TERRY'S. (*Matinée*).—*My Uncle*, original farcical comedy in three acts by Miss Amy Steinberg (Mrs. John Douglass). This play contained much that was laughable, and which, when pulled together and done full justice to, would no doubt be as successful as other pieces of its class. Felix Flutter, a rising young architect, now engaged to Amelia, has an old uncle in India to whom he had written in the long past saying that he was engaged. Not liking to inform the old gentleman that the match has been broken off, and that he has had a breach of promise brought against him and lost it, he unwisely writes and says that he is now happily married. As there are rejoicings in India at this, and hope expressed that he will have a family, he announces the birth of first a boy and then a girl, to whom and to his supposed wife presents are sent. But suddenly the uncle returns from abroad, most anxious to see his niece and the bairns, and Flutter is at his wits' end for a wife and children. The first, Mrs. Jessie Walters, the lady who had mulcted Flutter in damages, now a charming widow, consents for a consideration to represent; and Longebau, a bragging, mendacious scamp, hires two children from Signor Nicolini Joskins,

an acrobat, to appear as the interesting offspring. Furnival, who is in love with Mrs. Walters, is frightfully indignant, of course, when he imagines that she is no other than Mrs. Flutter; and Longebau proves to be the husband of Mrs. Marmaduke Morley, a lady whom he had deserted after a week's experience of matrimony, when he discovered that instead of being wealthy she was nearly as poor as a church mouse. Mr. Charles Groves was inimitable as the genial, warm-hearted old Indian. Mr. Yorke Stephens, though a little too restless, was very amusing as the gentleman whose fertility of invention as to wife and family has brought him into such scrapes, and Miss Helen Leyton was fascinating as the self-possessed widow. Mr. George Raieimond was excellent as the sententious head-waiter Tompkins.

16th. Miss Mabel Love attempted suicide in the Thames.

16th. TERRY'S.—*The Rake's Will*, one-act play by H. P. Grattan. Neatly written, though not remarkably strong. Madame de Lisle and her daughter are in straitened circumstances, and learn suddenly of the death of a wealthy relative. They imagine themselves to be his heirs, and place the papers relative to the estate in the hands of their friend, Antoine Dubois, the notary. Among them he discovers a will which leaves everything to Adolph Despard, a reckless spendthrift. Dubois is strongly tempted to destroy the will; but the enormity of the offence prevents him, and he is compelled to announce to Madame de Lisle that she is a beggar, and to Despard that he is a millionaire. The latter, however, feeling the injustice done to those who really should inherit, as he has no claim beyond the caprice of the testator, generously burns the will, and joins the hands of Elise and Julian St. Valerie, a poor gentleman to whom she has given her heart. Mr. Fuller Mellish played with great spirit as Adolph Despard, and was well supported by Miss Rose Leclercq as Madame de Lisle, and by Mr. Henry Pagden as Antoine Dubois.

16th. Banquet to Mr. and Mrs. Kendal at the Hotel Metropole, the Right Hon. Joseph Chamberlain, M.P., in the chair.

17th. OPÉRA COMIQUE. (*Matinée*).—I wrote the following notice of *The Pillars of Society* for "The Stage":—"This drama, which certainly ranks second only in esteem among Ibsen's countrymen as satirising the hollow shams of society and its conventionalism, has already been seen in London. Mr. William Archer's version, entitled *Quicksands; or, the Pillars of Society*, was produced at the Gaiety, at a *matinée* on December 15, 1880, with the following cast:—*Bernick* (as now), Mr. W. H. Vernon; *Sansted*, Mr. Vincent; *Astrup*, Mr. Girardot; *Nilsen*, Mr. Free-

man ; *Johan Hessel*, Mr. Arthur Dacre ; *Hilman Hessel*, Mr. G. Canninge ; *Dr. Borck*, Mr. T. Balfour ; *Krupp*, Mr. G. Raiemond ; *Hansen*, Mr. A. C. Hatton ; *Olaf*, Master Arnold ; *Mrs. Bernick*, Miss M. A. Giffard ; *Martha*, Miss Fanny Addison ; *Lona Hessel*, Mrs. Billington ; *Dina Dorf*, Miss Cissy Grahame. Like most, indeed, all of his 'social dramas,' Ibsen, in the one under notice, does not give us any strong plot or sensational incidents ; the strength of his work consists in the picture he presents of the individuals he brings before us : the littleness and meanness of those men who, under the garb of strict propriety and honesty, are looked upon as and become the leaders of their fellow-men, while all the while they are really working at the expense of their fellows. Ibsen also enforces his ideas that it is through woman that the regeneration of man will be arrived at ; that she must take an active part in man's life as his support and helpmate, to advise and strengthen him, and no longer be looked upon as a mere doll or well-treated housekeeper ; that man should impart to her his aims, his failures, and his successes, and thus find in her instinctive love of right and justice, her keen sympathy and quick perception, the greatest aid. On the other hand (as in the character of Lona), he wishes to impress on mankind generally the advantages that often arise by the woman breaking loose from the conventional bonds of society, and by the very hardihood that causes her to think and act for herself, being enabled to warn the sinking man of the 'quicksands' which are likely to draw him down. In the *Pillars of Society* we have Bernick presented to us as a man of strong intellect, great administrative capacity, an intense appreciation of the respect paid him by his fellow-men, and a foresight which places him in advance of his time. This latter quality may perhaps be pleaded as the only excuse for much of his conduct, such as the advocating of a particular branch of railway and the buying up of the adjoining lands, nominally for the community, but really for himself and two or three others of like kidney, whereby they may enrich themselves. When a young man, Bernick, returned from his continental travels, found that the old mercantile and shipbuilding house of which he had become the head was nearly insolvent. Engaged to the penniless Lona, he threw her over to marry Betty Hessel, his present wife (who was wealthy), in order, with her money, to re-establish the position of his house. Even whilst carrying on his courtship he had formed a *liaison* with a Madame Dorf, an actress ; and to save himself from the discovery of this, he persuaded a good-hearted fellow, Johan Hessel, to take upon himself the discredit of the

intrigue, to avoid the consequences of which Johan, being of an adventurous disposition, sailed for America, accompanied by his half-sister, Lona. No sooner has he gone than, to gain time from his creditors, Bernick spreads the report that Johan has carried off the strong-box of the shipbuilding firm. The house thus tides over its difficulties, and, under Bernick's able management, takes the highest position. He is looked upon as all that is good and noble. He has held this place for some time among his fellow-citizens, when Johan and Lona return. Johan soon learns the stigma under which he rests, and is determined to clear himself, more particularly when Dr. Rörlund claims Dina Dorf as his betrothed, she having fallen in love with Johan and consented to become his wife. She is to return with him to America in the *Indian Queen*, a thoroughly unseaworthy vessel, which has been patched up in Bernick's yard. Johan says that he must go back to realise his property abroad, but will return as soon as possible to clear his character. Bernick foresees his own ruin, socially and financially, from this ; so, knowing that the *Indian Queen* must founder at sea, he allows the ship to sail, that Johan with all his evidence will thus be lost. But fate is kinder to Bernick than he deserves, and saves him from the crime he has meditated. His conscience has been awakened by the earnest pleadings of Lona, who has persuaded him to act uprightly and to confess to his fellow-citizens the hollow mockery of his past life. His whole affections are centred in his son, Olaf. The boy, enraged at a well-deserved flogging received from his father, runs away, to follow the fortunes of Johan, and hides as a stowaway on board the *Indian Queen*. Bernick is heartbroken when he learns this ; but Mrs. Bernick, with a mother's love and devotion, goes out in a boat and manages to reach the ship, which, on account of a storm that is rising, puts back into port. At the same time we learn that at the last moment Johan changed his mind, and, with Dina, sailed in another vessel. Bernick, moved with gratitude at his escape from this commission of a great sin, acknowledges to the citizens who have assembled to do him honour that he was Madame Dorf's lover, and confesses his duplicity as to the strong-box, which Johan has been accused of stealing. He impresses on them to do as he has now done—examine themselves, and do away with the 'tinsel hypocrisy, hollowness, lying propriety, and pitiful cowardice of their past lives.' And at the close, when in Martha, his sister, who has sacrificed her whole life to him, and in Lona, who, with her sturdy sense of right, has brought him back to the ways of honesty, he acknowledges 'women to be the pillars

of society,' Lona corrects him, and points out that 'the spirits of Truth and Freedom—these are the Pillars of Society.' Whatever the public opinion may be with regard to Ibsen's work, Mr. Archer's translation—which we believe is a most faithful one—was listened to by a representative audience with the most marked attention. The incisiveness of the dialogue, though to our English notions too redundant, no doubt accomplished this: the first and third acts certainly could bear much excision, but the second and fourth were received with acclamation, and the principals vociferously summoned. The piece, with its present cast, would in all probability succeed for a time in an evening bill, more particularly after the excitement and controversy the production of *The Doll's House* created. The onus of the play falls on Consul Bernick, and Mr. W. H. Vernon most ably depicted the self-sufficiency and egoism of the man who, from a long career of hypocrisy, almost believes himself to be the benefactor of his fellow-men, and their adulation to be really his due; and his agony at the fear of discovery, and the dignity of his confession, were also triumphs of art. He had the most able support from Miss Geneviève Ward as Lona Hessel, a character the very antithesis to his own—outspoken, honest, and scorning the subtleties and fulsome propriety of the small community from which she has freed herself—a woman with an intense sympathy for those whom these Puritans look upon as the 'lapsed and lost.' The Johan Tønnesen of Mr. J. G. Graham was a frank, bold, and forcible performance, and materially aided in the success of the afternoon. Mr. John Beauchamp thoroughly realised the smug complacency of a lady's pet spiritual adviser, and Mr. E. Hendrie as Hilmar Tønnesen, a nervous, morose individual, whose mission it is to uphold the 'Banner of the Ideal,' acted remarkably well. One of the gems of the performance was the infinite quiet pathos displayed by Miss Robins, as Martha Bernick, a self-sacrificing, sad, and thoroughly good woman. Miss Annie Irish was scarcely petulant enough in the earlier depiction of Dina Dorf's character, but later was sweet and lovable. An excellent sturdy performance was that of Mr. A. Wood as Aune, the old foreman ship-builder, who has to struggle with his sense of right to save his situation; and Mr. G. Canninge brought into prominence the character of Kraft the clerk. Mrs. Dawes as Mrs. Bernick, who looks up to her husband almost with idolatry, was quite satisfactory, and Miss Fanny Robertson gave a clever sketch of the scandal-loving and disseminating Mrs. Rummel. Miss Vera Beringer, the young *bénéficiaire*, acted with spirit as the scapegrace boy Olaf."

18th. OPÉRA COMIQUE. (*Matinée*.)—Mrs. Oscar Beringer kindly lent her theatre for the benefit of Mr. J. A. Cave. The most noticeable features of the afternoon were the *bénéficiaire* in his old part of "Conn" in *The Shaughraun*, with Mrs. Dion Boucicault (ever to be remembered as Agnes Robertson) as Moya, a character that she never played better. *The Silver Trout*, operetta by Sir Randal Roberts, Bart., music by Hamilton Clarke, was given for the first time with much success, and an admirably written address by Byron Webber was as admirably delivered by Miss Florence Marryat.

18th. PRINCE OF WALES'S. (*Matinée*.)—In *Marjorie* the plot turns on Wilfrid, a serf, having fallen desperately in love with Marjorie, the daughter of Sir Simon. The young lady returns his passion. Ralf, the Earl, is also smitten with Marjorie; but she contrives with the aid of Cicely to get the marriage put off till the French invaders are expelled. Wilfrid has fought in defence of his country, and performed prodigies of valour; and on his return, by feigning a love for the Lady Alicia, Ralf's sister, obtains not only his freedom, but a knighthood, for the Earl, of course, could not think of one of low degree wedding into his family. With the dialogue written up a little, there is small doubt, in my opinion, that *Marjorie* would attract. One reason is that the interest is English, and that the period treated of is one that has seldom been utilised before; the incidents can be worked up, and no doubt would be, as usual in comic opera. Referring merely to the acting, I must give great credit to Miss Fanny Brough and Miss Emily Miller, and to Mr. Albert James in a small part. The lyrics appeared to me to be very smoothly written, and some much above the average. The work will be more fully treated when reproduced in the regular evening bill here.

18th. Death of Miss Emily Duncan, formerly a well-known burlesque actress.

20th. HAYMARKET.—Last night of the season. *Merry Wives of Windsor*, and *Ballad Monger*.

23rd. STRAND. (*Matinée*.)—There was no reason why the author of *Her Father's Sin* should have preserved his incognito, for infinitely worse productions have worked into a success. The first act was really good, there was a clever comedy scene in the third, and the fourth, though too improbable, was strongly wrought out,—but unfortunately the situation was an impossible one, and bordered so closely on the absurd that had it not been for the excellence of the acting of Mr. Cooper the result might have been disastrous. The play opens in the porter's lodge at the Convent

of St. Mary, Buffalo, New York, at the time of vespers, and we hear the chants of the nuns in the background. The lay sisters in the lodge are startled by a loud knocking, and presently Richard Merron is admitted ; he hurriedly asks the description of a young lady, who he learns was brought the day before to the convent ill. From what he is told he is satisfied that it is the person of whom he is in search ; he leaves money with instructions that no expense shall be spared in restoring her to health, and as to where she may rejoin him on her recovery, and takes his departure abruptly. As he does so he almost brushes against John Horlock, who presently sees the Mother Superior, and informs her that the father of Hilda Douglas, a boarder in the convent, has been cruelly murdered. Hilda is fetched, and on seeing Horlock is in raptures, for she feels sure that he brings her news of a father whom she loves almost to idolatry. The horrible truth has to be broken to her, and the girl's nature seems at once to undergo a change : from a gay, laughing, impulsive almost child she becomes in a moment a stern, revengeful woman, and insists on hearing the full particulars of the story. She is told that her father was found dead, shot through the heart at the water's edge ; that he had left the hotel with one Alfred Grayson, one of his greatest friends ; and from the footprints of the latter and part of his clothes having been found on the spot, there appeared no doubt that he had committed the murder and then drowned himself. Hilda refuses to believe that he has committed suicide, looks upon it only as a feint to escape pursuit and detection, and then and there utters a solemn vow to Heaven that she will devote her whole life to the discovery of the truth and to the tracking of her father's murderer. On this the drop scene falls. In the next act we are introduced to the salon in Paris of a Madame Devorel, an adventuress (a small part well played by Miss Watt Tanner), who evidently gains her livelihood by the high play that goes on under her roof. Hilda, still intent on her project, is visiting the place, and is subjected to some impertinence. Richard Merron—a *blasé* man of the world, who seeks forgetfulness in any dissipation—surprised to see a lady in such society, offers himself as her cavalier, and from his giving his left hand and words he lets drop, induces Hilda to believe that she may perhaps in him see the Alfred Grayson of whom she is in search. For the better furthering of her plan she has assumed a false name, and Merron visits her at the Hôtel Cluny, where she is staying under the care of John Horlock. Hilda's schoolfellow, Mollie, has married Hugh Howell, and on his meeting Merron he

at once accosts him as Grayson. Merron will not acknowledge the name, and says that Howell is a stranger to him. But after Merron is gone, Hilda learns from Howell that he is convinced he was not mistaken, and they arrange how they will satisfy themselves. Grayson was almost insanely attached to a sister in the past; it turns out that she was the young girl who was ill and died in the convent. Howell has come into possession of the last letters she wrote to her brother, and if Merron be Grayson he will hardly be able to restrain himself from taking them. If this fail, Hilda is to ask him whether he has not some tattooed marks on his arm which prove him to belong, like Howell, to a certain society. When Merron returns he does not take the letters; but when Hilda accuses him of being Grayson, and loving him as she now does, wishes him to disprove it by baring his arm, his fortitude breaks down, and he acknowledges that he is the man at whose hand her father fell, but not by murder. It was in fair fight; and he has to tell the daughter that the father, Alfred Douglas, whom she so honoured, was disgraced, for he had betrayed Merron's sister, who was the daughter of Douglas's oldest friend. Hilda cannot marry the man who has killed her father, and yet, loving Merron, she cannot give him up to justice, and, yet again, she must keep her vow. She tells Merron that her intention had been from the moment she suspected him to make him love her, and when he did so and asked her to become his wife—if she knew for surety that he was the man she sought—she had determined to poison him. Will he accept the punishment at her hands? Merron, tired of life now that it can have no object for him, willingly accedes. Hilda takes from her bosom a phial, pours the contents into a glass of wine, filling another for herself; and then, after she has again told him that she loves him, contrives to change the glasses, so that she may take the one apparently intended for Merron, and, drinking off the contents, dies in his arms. Though giving the opportunity for powerful acting on the heroine's part, this was so utterly un-English and improbable that, as I have said, it was only the really magnificent acting of Mr. Frank Cooper which in this act particularly had roused the house to enthusiasm, that saved a *fiasco*. Miss Meller also showed some sweetness and considerable power; but the character was one that it would require a Bernhardt to support. The more credit is therefore due to this young actress that she succeeded so well. Mr. John Beauchamp was, as usual, excellent. Mr. Edward O'Neill and Miss Margaret Earl played with delightful freshness and piquancy the parts of a newly married couple. Mr.

Philip Darwin told remarkably well at the gaming table the story of Merron's chivalry and eccentricities. Miss Agnes Verity was pleasing as Sister Mary Francis. In reply to a demand for the author it was announced he was not in the house.

24th. TERRY'S. (*Matinée*).—*The Catspaw*, play in three acts, by John Tresehar. Though the dialogue was at times crude and stagey, there was sufficient evidence of dramatic capability to encourage the author to persevere, and experience should enable him to give us something really good. The events of the drama are supposed to take place during the time that Paris was surrounded by the German army. General Leprallière is falling under suspicion of holding communication with the enemy, from the fact that two of his despatches to the commander of one of the forts have miscarried, and their contents become known to the Prussians. Captain Louis Dormain, his aide-de-camp, who is engaged to Adèle Leprallière, to save his intended father-in-law, and to arrive at the knowledge of how the former despatches have been stolen, determines to carry them next himself. As little other than boy and girl, he and Julie, Madame Leprallière, have loved, but he has forgotten; she, on the contrary, though married to the general, is still attached to Dormain, and entreats of him not to risk his life in being the bearer of the paper. She has arrived at the knowledge of the danger to Dormain through her brother, who in the past has been a thief and a forger, and now, under the name of Eugène Duval, has got introduced into the household of the general (whose life, by-the-bye, he is supposed to have saved). Duval is a spy in the pay of the Prussians, and tries to worm out the general's secret intentions from Madame Leprallière; but finding she will not betray them, or obtain possession of the despatches for him, Duval threatens to tell her husband of her former love for Dormain, and, from a note that he, Duval, has forged, to induce the husband to believe that his wife is carrying on an intrigue with Louis. In a highly wrought scene Julie implores Dormain to yield her up the despatches, and finding, naturally, that he will not do so, she uses chloroform; and then, to save his honour, she assumes his cap and cloak, and starts to deliver the papers herself. Duval is lying in wait for the messenger, and in the darkness not recognising his sister, fires on her and mortally wounds her. She manages to return to the house; and there Duval, who, having been found loitering in the grounds, has been brought into the presence of the general, discovers whom it is that he has killed, and, in a fit of remorse, poisons himself. These are the main features of the play, though

there is an underplot in the love of Duval for Adèle Leprallière which makes him the more anxious to get the successful lover, Dormain, out of the way ; and some lighter scenes are introduced in the love quarrels of Annette d'Auvray and Victor Leprallière, most excellently played by Miss Kate Wasey and Mr. Seymour Hicks. Miss Muriel Wylford had done some good work (notably in the provinces as Mrs. Errol in *Little Lord Fauntleroy*), but she had not the skill and strength to fill a rôle that calls for exceptional emotional power ; though it must be admitted that her performance as Madame Leprallière was more than capable, and showed great promise. Mr. H. B. Conway's acting as Captain Dormain was full of fire and spirit. Mr. Laurence Cautley as Eugène Duval had to pose as a most unmitigated and contemptible scoundrel ; but though the sympathies of the audience were all against him, was the success of the afternoon, from the strength and vigour which he imparted to the character. Miss Blanche Wolseley had a very charming part in that of Adèle Leprallière, but signally failed in taking advantage of the opportunities afforded her. *The Catspaw* was preceded by *Uncle Robert*, comedietta by Reginald Stockton—a brightly written little piece. Percy Dalton, not knowing that Uncle Robert approves of early marriages, is nervous when the old gentleman appears on the scene. Percy having married a penniless girl—his wife masquerading as her own servant—Jack Mayhew, the *ami de la maison*, is drawn into the conspiracy, and the two have to prove themselves very Munchausens in their endeavour to hoodwink the old gentleman. An excellent play for amateurs.

25th. STRAND. Miss Clarice Trevor's *matinée*.—*And One Suffered*, new one-act play by J. Tresahar, announced but not played. Scenes from *As You Like It*, the *beneficiaire* as Rosalind. *Little Em'ly*, Miss Trevor in the name part. Mr. Roydon Erlynne's Ham very good.

26th.—Miss Annie Irish took Miss Maud Millett's place as Minnie Gilfillian in *Sweet Lavender* at Terry's.

27th. CRITERION.—*The Headless Man*. As the means of illustrating that Mr. Wyndham could not only recall but equal Mr. Charles Matthews in his palmiest days, *The Headless Man* may be taken as a happy thought on the part of the author ; and fortunate it was for Mr. Burnand that he could command such a Sam Hedley,—otherwise I think, after the first act, the play would have fared but badly in the opinion of the public. The idea on which the play is founded is certainly funny, but farcical to a degree, and utterly impossible in real life. In consequence of the

absence of the two senior partners, Sam Hedley takes upon himself the conduct of the business of the firm of lawyers, and sees to all the clients that call. The various documents with which they entrust him he docket and puts away after a system of his own, with the result that counsel's opinion on a certain divorce case reaches the General, who imagines from it that he has ground for action against his wife; he sets a happy pair of lovers by the ears, induces another lady to believe that her intended is a bigamist, reveals the intended disposition of the property of a charming widow who thinks of entering on matrimony a second time to the very man she wishes to be kept in ignorance, plays havoc with the feelings of a pretty ward in chancery, and completely mystifies a doddering old gentleman who wishes to revive a claim to a peerage by making him read books on fishery laws; and in fact, gets everything into a state of entanglement, the mere hurried clearing up of which at the close is done in anything but a satisfactory manner. Fortunately, as I have said, Mr. Wyndham, by his high spirits and rattle and natural way of carrying off the absurdities of the situation, concealed in a measure the weaknesses of the play. As far as lay in their power his company assisted him, but the other characters were mere sketches. Mr. George Giddens, in a marvellously clever make-up, was excellent as the deaf old gentleman who lays claim to a dormant earldom. Mr. W. Blakeley was funny as the old General who stands in awe of his strong-minded wife, remarkably well played by Miss Paget; and Mr. S. Valentine was very true to nature as the managing clerk Nupley. Miss E. Miller was funny as the skittish and romantic old maid, Miss Trimmer; and the small part of Jenkins, the office lad, was capitally filled by Mr. C. Edmonds. The verdict was not unanimous by any means; and Mr. Wyndham remonstrated strongly with a malcontent in the gallery, and made a slight mistake, in response to the call for author, in stating that Mr. Burnand was never present on the first production of his pieces.

29th.—Mr. J. W. Turner occupied the Princess's with his opera company.

29th. OPÉRA COMIQUE.—*Boys will be Boys*, one-act comedietta by Joseph Mackay. No great plot, but amusing. An uncle, wishing to find out the true character of his nephew, disguises himself as a commercial traveller, plays billiards, etc., with his young relative, and is pleased to discover that he is not the sanctimonious prig he imagined.

29th. VAUDEVILLE.—*In Danger*, play in three acts by W.

Lestocq and Henry Cresswell. This play, produced at a *matinée* at this theatre on November 1, 1887, was fully treated in "DRAMATIC NOTES" for that year. Mr. Julian Cross as Major Owen, Mr. Smedley Yates as Sir Simon Middiman, Miss Florence West as Kate Doran, and Mrs. Canninge as Mrs. Vane, resumed their original characters, and excelled in them. Mr. Lewis Waller, who was formerly Kelly the villain, now appeared as Alan Stanford (originally Mr. Stewart), and was impressive and impassionate in his love; he played a most difficult character remarkably well. Mr. F. H. Macklin was dignified as Colonel Owen; Mr. Sydney Brough pleasant and gentlemanly as Fred Armitage; Mr. R. S. Boleyn an easy, determined scoundrel as Kelly, and Miss Agnes Miller was natural, and gave a clever picture of the weak, clinging Lily Doran. This part was also well played by Miss Marie Linden. Mr. W. Lestocq made much of the small part of Doctor Hamer. Miss Florence West's was a grand performance.

29th. GAIETY.—Mr. Auguste Van Biene's touring company opened here for a five weeks' stay in the burlesque *Faust up to Date*. Miss Grace Pedley, Marguerite; Miss Jenny Dawson, Faust; Miss Ada Doree, Martha; Mr. Edmund Payne, Mephistopheles; Mr. J. J. Dallas, Valentine; Mr. Eric Thorne, Old Faust; Mr. George Honey, Lord Chancellor; Miss Millie Marion, Siebel. The piece was excellently staged, the entire company so good as to bear favourable comparison with the original in the parts.

LYCEUM.—French plays during the month. *Lena*, adaptation by M. Berton and Mme. Van de Velde of F. C. Phillips's novel, "As in a Looking Glass." Mme. Bernhardt great in the death scene from taking morphia. M. Damala good as Ramsey. *La Tosca*, *La Dame aux Camélias*, *Phédre*, *Adrienne Lecouvreur*. Mmes. Sarah Bernhardt, Grandet, Vallot, Merle, Fortin, Seylor, Simonson, Saryta; MM. Berton, Angelo, Lacroix, Rebel, Damala, Marquet, Muni, Peiron, etc.

VIII.

AUGUST.

1st. This was the opening night of the 48th season of "The Old Stagers at Canterbury." During the week were given *The Two Roses*; a new operette, *The Tiger*—libretto by F. C. Burnand,

music by Edward Solomon ; a new version of *Jean Marie* by Mr. Bouchier, entitled *Good-bye* ; and *Betsy*. The male parts were, as usual, filled by amateurs. The ladies consisted of Mmes. Marie and Laura Linden, Ida Sale, Frank Coplestone, Edith Chester, and Isabel Ellissen. For the concluding night *Eiffels and Trifles*, an epilogue written by Mr. Fred Farquharson, with incidental music by Mr. Leslie Mayne, was delivered, and touched on some of the attractions of the Paris Exhibition, cricket in Kent, etc., causing much amusement.

1st. Mr. Lionel Brough left London for South Africa.

6th. ST. GEORGE'S HALL.—*The Diamond Queen*, original farcical comedy in three acts by Albert Edwards. A favourite for the Derby gives the name to this play, which a little more experience on the part of the author, and brightening in some parts of the dialogue, might render very funny. There are a series of imbroglios through a husband, Playfair, pawning his wife's aunt's diamonds and substituting for them paste, on which the lady tries to raise money for the same purpose—viz., to back the favourite. Then the Playfairs' landlady goes to the same pawnbroker's to hypothecate a pearl necklace, and the aunt also goes there on business ; and from all the parties meeting at the broker's, jealousy and mistrust arise in a very funny way. The cast was not a generally good one, nor had the play been sufficiently rehearsed, so that it did not have a fair chance.

7th. CRITERION.—For his last appearance in London prior to his departure with his company for America, Mr. Charles Wyndham revived John O'Keefe's comedy *Wild Oats*, with almost the same cast as appeared in it during its run commencing June 29, 1886. The piece went splendidly in the presence of a crowded and fashionable audience, of whom the lessee and manager took leave in a speech full of feeling and gratitude.

8th. CRITERION.—*Betsy* was again revived here under the direction of Mr. Duck, and went with as much spirit and caused as much merriment as ever. The cast was the same as on its last production. Miss Lottie Verme was again the slyest and most piquante Betsy, Miss Fanny Robertson the weak and idolising Mrs. Birkett, Mr. Blakeley the newspaper-loving Mr. Birkett, Mr. A. Boucicault the spoilt and precocious Dolly, Mr. Maltby the inimitable toadying tutor Dawson, Mr. Herbert Standing the dashing Captain McManus, and Mr. Giddens the frolicsome Talbot.

8th. Mr. Gaston Murray (Garstin Parker Wilson) died. Originally in Messrs. Cox & Greenwood's, he abandoned

banking for the stage in 1854, and first appeared in *The Happiest Day of my Life*, at the Prince's Theatre, Glasgow. In March 1855 he joined the Lyceum, and was subsequently a member of the Olympic, St. James's, Strand, and Queen's companies. He was a brother to the celebrated Leigh Murray; was treasurer at Covent Garden for *Babil and Bijou*, that splendid pageant produced by Lord Londesborough, and was a director and the secretary of the General Theatrical Fund. He was sixty-three years of age when he died, and was much loved and respected. He lies buried in Nunhead Cemetery.

10th. Death of Mr. W. H. Harvey, formerly a well-known clown at Drury Lane, aged fifty-seven years. Later he made a reputation as an entertainer at the music halls.

16th. Mr. James Albery died at his residence in St. Martin's Lane. For some years he had been mentally and physically afflicted. Besides *Two Roses*—which, however often it be revived, is ever received with favour—he was also the author of the original plays *The Two Thorns*, *Apple Blossoms*, *Forgiven*, *Pride*, *Tweedie's Rights*, *The Spendthrift*, *Jacks and Jills*, *Oriana*, and *Fortune*; and collaborated with Mr. Bronson Howard in *The Old Love and the New*, and with Mr. Joseph Hatton in *The Vicar*. He also adapted *Wig and Gown*, which Mr. Toole made a success, *Pink Dominoes*, and *Featherbrain*, besides writing and collaborating in numerous other plays and fairy pieces. Mr. Albery left a widow (Miss Mary Moore, of the Criterion Company) and children. He was buried in Kensal Green Cemetery.

12th. PRINCESS'S.—Revival of *Proof*. *Une Cause Célèbre*, the drama written by MM. d'Ennery and Cormon, was produced at the Ambigu-Comique, December 4, 1877, so that Mr. F. C. Burnand did not lose much time in adapting it, for, under its English title of *Proof*; or, *a Celebrated Case*, it was first played at the Adelphi, April 20, 1878. Mr. Bandmann was the first English Pierre Lorange, but he was soon succeeded in the part by Mr. Henry Neville, an actor eminently fitted for the rôle, and whom the Princess's management tried very hard to secure to fill it again. The cast at the Adelphi was a good one, as it included the names of Messrs. Emery and Arthur Stirling; and Mrs. Billington, Mrs. Bandmann (Miss Millie Palmer), Miss Louise Moodie, and Miss Bella Pateman. The piece had a considerable run, has frequently been revived in the provinces, and always proves a favourite at the extra-mural and transpontine theatres. The plot turns on the misfortunes of Lorange, who, the night of the battle of Fontenoy, befriends a dying man, the

Duc de Laval, who entrusts to him certain jewels and papers proving the Duke's identity, etc. Lorange takes these for safe keeping to his wife Madeleine, and after an affectionate adieu returns to his regiment. Lazare enters Madeleine's cottage by the window, and, being discovered by her in the act of stealing the valuables, she struggles with him. Her child Adrienne, who is shut in the next room, hears her talking, and imagines it is with her father, Lorange, who has only lately embraced her. Lazare, alarmed by Madeleine's cries, murders her, and escapes, and the next day Lorange is charged with the crime, and is convicted through the evidence of his own child; but in consequence of his bravery in action is not executed, but condemned to the galleys for life. Twelve years are supposed to elapse. Adrienne has been adopted by the Duke and Duchess d'Aubeterre. A party of convicts on their way to Toulon are allowed to rest in the grounds of their château; among them is Lorange, who is recognised by his daughter Adrienne; he protests his innocence, which he says could be proved by the Duc de Laval were he alive. He is informed that De Laval is at present in the house, having returned to France owing to the amnesty proclaimed. The man representing himself as De Laval is no other than Lazare, who, armed with the papers which he stole, is endeavouring, through them, to assert his claim to the title and estates. He at once sees his danger, and will not bear out Lorange's story, but is soon after accused by Valentin, really the daughter of the late Duke, who has been claimed by Lazare as his child from Madame Deprets, the head of a ladies' college, to whose charge she has been entrusted. Valentin suspects Lazare from her finding among the jewels he had given her one which was known to belong to Madeleine, and which was stolen with the rest. Lazare is at length proved to be the murderer through Madame Deprets, for he is not the Duc de Laval that he pretends to be, and who left Valentin with her, and Lorange is thus restored to liberty. Mr. J. H. Barnes depicted naturally the sorrows of the unhappy Pierre Lorange, and Mr. W. H. Vernon was a powerful, determined villain as Lazare. Mr. Mark A. Kinghorne played with dry humour the part of the eccentric, good-hearted, and friendly Chamboran; and Mr. Beauchamp was kindly, yet dignified, as D'Aubeterre. Miss Grace Hawthorne, as Valentin, exhibited great power in her scene with Lazare, and was altogether most agreeable. Miss Marie Illington was tender and sympathetic as Adrienne, Miss Dolores Drummond excellent as Madame Deprets, and Miss Carlotta Leclercq thoroughly the *grande dame* as the Duchess d'Aubeterre.

17th. Mr. George Grossmith severed his nearly twelve years' connection with the Gilbert-Sullivan Opera Company, appearing for the last time as Jack Point in *The Yeoman of the Guard*, his part in the future being filled by Mr. John Wilkinson.

24th. VAUDEVILLE.—*The Postscript*. Mr. F. Hamilton Knight's pretty comedietta was placed in the evening bill here; but, with the exception of Miss Cicely Richards as Mrs. Treherne, the cast was not a very acceptable one. The piece was originally produced at the Prince of Wales's, February 14, 1888, and was fully commented on in "DRAMATIC NOTES" for that year.

27th. SHAFTESBURY.—*The Middleman*. The autumn season opened most propitiously, and it is difficult to pronounce which was the more successful, Mr. Henry Arthur Jones's play, or Mr. Willard's acting of the principal character in it. It must perhaps be admitted that *The Middleman* is almost a one-part play—that the interest is centred on Cyrus Blenkarn; yet the author has given us in Joseph Chandler a man now unfortunately but too common in these days of "sharp practice," when almost any means justify the end to be won—the attainment of wealth and its accompanying worldly success. In Batty Todd, too, we have a sharp, calculating toady, who believes in himself, selfish to the backbone, and ever ready to pander to his employer's foibles, so long as something is to be gained from him. Cyrus Blenkarn is an enthusiast in his potter's art; up to the time that the story opens he has thought nothing of the pecuniary advantages that arise from his discoveries; in fact, he has parted with them one after another, for a mere song, to Chandler, who has enriched himself on the results. The great desire of the old potter's life is to recover the secret of the Tatton ware; this one desire, and his intense affection for his daughter Mary, who sympathises with and encourages him in his artistic research, make up the whole of the old man's existence. To his utter despair he learns that his Mary has fallen a victim to Captain Chandler. Blenkarn implores of the father that his son shall make the only reparation in his power; but the purse-proud upstart has other views for his son,—he wishes him to marry Felicia, the daughter of Sir Seaton Umfraville, as the baronet can be of use to him in his political views and help him into society. The Captain wishes to make Mary his wife, but his father so manages that he shall go abroad on duty without seeing Mary, and suppresses all his son's letters to her. The poor girl, to hide her shame from her doting parent, leaves home, and leads him to suppose that she has committed suicide. When old Blenkarn learns this his whole nature changes:

hitherto he has been kindly, and has closed his eyes to all worldly advantage ; now he becomes fierce in his desire for revenge, energetic in his researches after the lost secret of the making of the Tatton ware, that by its recovery he may amass wealth and destroy Chandler. He registers a vow to this effect in a splendid burst of elocutionary frenzy, which brought down the curtain on the second act in a wild burst of enthusiastic applause. Blenkarn leaves Chandler's service, establishes himself in his own small firing-house, and struggles for the means to keep the kilns alight. He has no coals, he has exhausted his credit and the good nature of his few friends, who will lend him no more money to waste, as they think, on the visionary schemes of a madman. Like a second Bernard Palissy, he burns the furniture, he tears down the woodwork of his miserable dwelling to feed the fires ; but all seems of no avail. When success appears to be just within his grasp, for the want of a few pounds he will fail. He sinks down in despair, cursing his hard fate. One of the ovens has cooled far too soon, he fears ; but he breaks it open, and then among some that are spoilt he finds the perfect specimens that tell him he has triumphed. The last act, after two of such power, is scarcely so strong, but yet contains much that is admirable. Two years and a half are supposed to have elapsed. Blenkarn has become rich ; his ware has completely ousted from the market that of Chandler, who, seeing his business leaving him, has speculated wildly with his capital, has been obliged to part with Tatton Hall, of which Blenkarn has become the purchaser, and from whom the former owner, bombastic yet mean-spirited when in affluence, but now cringing and suppliant, begs some little employment to keep him from starvation. Blenkarn is of too sterling a nature to thoroughly enjoy his revenge ; its fruits are to him after all as Dead Sea apples. What are the abasement of his former master, the possession of wealth and power, to *him* ? They will not give back to him his lost Mary, for whom his other daughter, Nancy, now happily married to her faithful lover, Jesse Pegg, is no substitute. And so, weary of his triumph, and with his naturally kind heart disposed to forget his wrongs and to forgive, Blenkarn is almost accepting Chandler's overtures, when he learns that the Captain has returned home with his wife. That another woman should hold the position that should have been his daughter's rouses all his fury ; he is preparing to drive them all from his house, when his eye falls on the advancing figures, and in the happy woman hanging on her husband's arm he recognises his Mary, who is soon once more clasped in his loving arms.

From first to last Mr. Willard was equally good,—whether as the dreamy enthusiast, as the almost insanely raging human being, goaded nearly to madness by the remembrance of his wrongs and his repeated failures in his long-tried efforts, as the successful yet disappointed man, or as the loving father whose happiness is secured when his daughter is restored to him,—in all of these Mr. Willard was intensely human and sympathetic, and achieved a magnificent artistic triumph. Next to him must be mentioned Mr. Mackintosh's subtle and clever rendering of the contemptible character of Chandler; and Mr. Cane must also be highly complimented on his glibness and ready tact as the pushing Batty Todd. Mr. Garden as the diffident lover, and Miss Annie Hughes as Nancy, a veritable Kate to her admirer, yet a sweet and loving child to her father, were amusing studies; and Mr. Cecil Crofton deserves mention for his little bit of character-acting as Epiphany Danks. Mr. Henry V. Esmond spoke his lines with earnestness and feeling. I must own I was sadly disappointed in Miss Maud Millett, who showed but little emotion, and missed a fine opportunity of proving to us that she was capable of a really higher class of performance than we have hitherto seen her in. The other parts were well filled; the piece was perfectly mounted, and at its close Mr. Jones, Mr. Willard, and Mr. Lart looked, as they naturally would, intensely pleased and happy when they stepped before the curtain, for the reception afforded them testified to a most complete and genuine success.

31st. LYRIC.—*Love's Trickery*, libretto by Cunningham Bridgman, music by Ivan Caryll. The author has, out of slight materials, produced a merry little piece, for which the composer has furnished some very charming music, notably the duet "Wait and See," for Lady Daffodil (Miss Amy F. Augarde) and Leela, the ballad "Story and Song," sung by Roland, and the quartette for the four principals. The deceased Lord Daffodil had promised the hand of his daughter Leela (Miss Hettie Lund) to Count Paulitecknick (Mr. W. T. Hemsley), on her attaining the age of eighteen. But she has in the meantime fallen in love with Roland Moss (Mr. Herbert Sims Reeves), a handsome tenor, and the Count has given his affection to a German lady. In order to enable the Count to wed the lady of his choice, he persuades a friend of his, Guy Silverthorne, to take his place with the fair Leela under his name. Roland, hearing of this, is beforehand, and introduces himself to Lady Daffodil as the veritable Count, and induces Silverthorne, in order that he may learn the character of Leela without being known, to pass himself off as the Baron

Tête de Veau. Eventually things come right, as Guy Silverthorne proves to be an old lover of Lady Daffodil, who gives her consent to the marriage of Leela and Roland. The lyrics of *Love's Trickery* are smoothly written, and the orchestration is worthy of very high praise. The only character that was not quite in harmony with the surroundings was that of Larkyns, an inquisitive butler, but this was no fault of Mr. Le Hay's. The rest of the artists acquitted themselves admirably.

French Plays at the Lyceum.—*Fédora*. The season closed somewhat abruptly, Mme. Bernhardt making her final appearance (August 3) in *La Dame aux Camélias* in the afternoon, and as Adrienne Lecouvreur in the evening.

IX.

SEPTEMBER.

4th. Died, at his residence, Victoria Street, London, Mr. Edward Leman Blanchard, in his sixty-ninth year; born in London, December 11, 1820. The death of his father, Mr. William Blanchard (a well-known actor for many years at Covent Garden), caused the then lad, at little over fifteen years of age, to begin that battle of life which he so nobly fought to the end. There was scarcely a subject on which he did not touch, whether as a many-sided journalist, as a dramatist, or as the editor of countless works. A full description of his life and labours will appear, and will show his universal kindnesses and generosity, his truth, his many sorrows, which he so concealed, his little joys that his kindly nature made such. It would be impossible to devote in "DRAMATIC NOTES" the space necessary to the subject. It can only, therefore, be said that he made many friends, but never an enemy; that much of his work will live, and that the grave in Kensington Cemetery, Hanwell, will always be respected as containing the remains of one of the most truly noble men that ever breathed.

5th. ELEPHANT AND CASTLE.—*On Probation*, comedy in four acts, by Brander Matthews and George H. Jessop (for copyright purposes). Embroglios through an American merchant (who is "on probation") with one particular lady being suspected of carrying on strong flirtations with two others.

9th. Mrs. Langtry made her reappearance on the English stage

at Wolverhampton as the heroine in *Esther Sandraz*. During the week she also played Rosalind in *As You Like It*, and Madame de Pompadour in *After the Rehearsal*, by Charles Osborne.

9th. PRINCESS'S.—Miss Catherine Lewis played with remarkable spirit, and sang artistically in a monologue, *Grown Up*.

9th. SURREY.—*My Jack*, original drama in five acts by Benjamin Landeck. The hero, a brave sailor lad, rescues the brother of his sweetheart from the foaming billows, she herself having gone off à la Grace Darling to succour him. Further, the said hero is accused of murder, performs prodigies of valour in Africa, a lighthouse is blown up, and buries the unfortunate keeper in its ruins; there are a wicked baronet, who does all he can to compass the ruin of the hero, and the comic sailor and his lass who befriend him; and the heroine is, of course, accused of being false to her true-love. Mr. J. C. Hague excellent as the hero, Jack Meredith. The piece exhibited marked promise on the part of so very young an author.

9th. ELEPHANT AND CASTLE.—*Randolph the Reckless*, operatic extravaganza by Victor Stevens. Very amusing.

12th. HAYMARKET.—*A Man's Shadow*. In its original form, as produced at the Ambigu in Paris, the *Roger la Honte* of MM. I. Mary and G. Grisier would most decidedly not have suited a Haymarket audience; but Mr. Buchanan has, by his masterly condensation, and the writing of an entirely new last act, avoided all chance of weariness, and has retained the interest in the play right up to the final fall of the curtain. Lucien Laroque, during the Franco-Prussian war, has saved, at the imminent risk of his own, the life of Raymond de Noirville, and they have become firmly attached friends. On their return to Paris, the latter resumes his profession as an advocate, while the former endeavours to re-establish his business as a manufacturer. But during the hostilities the business has dwindled away to nothing, and Laroque must become a bankrupt unless he can raise a sum of two hundred thousand francs due to M. Gerbier, a banker. During the war a spy named Luversan has been taken prisoner, and condemned to death by Laroque and De Noirville; but escaping by a miracle, he owes a deep debt of hatred to the men who have convicted him. Laroque and Luversan so strangely resemble each other as to be readily mistaken for one and the same man. Laroque visits the advocate to explain to him the position of his affairs, and discovers in Julie, Madame de Noirville, a worthless mistress of his youth. Now happily married, and with one child, Suzanne, he repels Julie's renewed advances,

and transforms her into a bitter enemy. Luversan, who knows of her past life, threatens her with exposure unless she supplies him with funds; and soon discovering her present feelings towards her former lover, persuades her to join with him in an endeavour to ruin him. Laroque has paid to M. Gerbier 100,000 francs in notes. Luversan, having obtained hush-money from Julie, now determines to try his fortune with Laroque. Whilst at the latter's house, M. Gerbier, who lives opposite, is seen counting his money, and calls to Luversan, mistaking him for Laroque, to come over for the formal receipt for the sum paid. Luversan goes, determines to seize the opportunity to rob him, and, after a struggle with the banker, shoots him down, and takes the notes, the deed being witnessed by Madame Laroque and by little Suzanne, and Victoire, the servant, who imagine that in the murderer they recognise husband, father and master respectively. With fiendish cunning the spy drops into Laroque's letter-box the roll of notes, accompanied by a letter purporting to come from Julie, imploring him to accept the assistance thus offered. Laroque is arrested; his servant and child are called as witnesses; little Suzanne, faithful to a promise made to her mother, will disclose nothing, even though entreated by her father to speak the truth, and so, as he hopes, exculpate him. The possession of the notes is damning evidence against him; but he prefers to suffer condemnation rather than confess the source from whence they came, and so bring dishonour on his friend who is defending him. Luversan, to wreak his spite on De Noirville, and, as he thinks, to insure the ruin of his other enemy, causes Julie's supposed letter to be handed to De Noirville. He reads it. Notwithstanding the horror of his discovery, he determines to be true to the man whose cause he is advocating, though it will entail the confession of his wife's shame. In a powerful speech he is addressing the jury, and asserting that he can prove Laroque's innocence. He is just about to utter the name of the woman who sent the notes, when he drops dead, the excitement having been too much for a constitution already weakened by wounds received during the campaign. Laroque is sentenced to penal servitude in New Caledonia. He escapes from thence, and returns to France. Luversan becomes aware of this, and is doing his best to hand him over to the police, when Julie de Noirville, repentant of the evil she has done, confesses everything to Madame Laroque, who is thus convinced of her husband's innocence, and will also be able to clear him in the eyes of justice. Soon afterwards she meets

Luversan, and, taxing him with the crime, is detaining him. Her screams for assistance bring in the gendarmes, who, thinking it is Laroque endeavouring to escape, shoot the man down, the real Laroque almost at the same moment appearing at the head of the stairs, as his wife and child rush forward to embrace him. The third act is undoubtedly the strong one: the interior of the Assize Chamber, with its realistic and novel features of French procedure, the impressive ceremonial of the trial, the sufferings of the innocent prisoner, the agony of his child, all vividly impress themselves on the audience. Here Mr. Fernandez certainly took the honours of the evening, and was absolutely grand, not only in the expression of the torture he was suffering at the discovery of his wife's baseness, but in his impassioned pleading for the man who had apparently so betrayed him. His address roused the usually apathetic Haymarket audience to a very storm of applause. Mr. Beerbohm Tree, in a remarkably clever manner, preserved the outward similarity of the two characters he was representing, and at the same time made the difference of their moral natures as opposite as possible,—the one noble and chivalrous, the other a crafty *vaurien*,—the voice and gait even were altered. His changes were most rapidly effected, and the final one was a perfect *tour-de-force*. Mr. Kemble's manner as the President of the Court was admirably dignified, and his delivery most impressive. Mr. Gurney rendered the character of Lacroix, the police agent, a most effective one. Mr. Collette and Mr. E. M. Robson, whilst thoroughly amusing, deserve the greatest credit for restraining any tendency to overdo their comic parts, in which they satirise the French law of divorce. Mr. Hargreaves gave an excellent bit of character acting as Jean Ricordot. Mrs. Tree, though pleasing, was scarcely intense enough as the wife, horror-stricken at the crime, as she thinks, her husband has committed; but the expression of her features left nothing to be desired. The Suzanne of Miss Minnie Terry was a surprising performance for so young a child. Miss Norreys gave an exquisite touch of pathos, and exhibited a true dramatic instinct, in the one scene in which she had her opportunity. Miss Julia Nelson realised the success that her first appearance foreshadowed. Her handsome face and rich-toned voice conveyed the expression of the passions running riot in the person of the lovely but treacherous adventuress Julie, and her repentance at the close was tenderly and pathetically portrayed. Mr. Tree and his company were repeatedly called, special favour being shown to Mr. Fernandez. The author also appeared.

14th. ADELPHI.—*London Day by Day*, the work of Messrs. Sims and Pettitt, proved a marked success, although there is nothing particularly new in the incidents set before us ; but they are ingeniously fitted together, and appear to spring naturally from each other. Violet Chester is a charming girl, who has suffered for a wrong she never committed. When governess to a family, some jewels, a portion of a robbery, were found in her trunk ; she was convicted, and sentenced to a term of imprisonment, and on release was to be under the surveillance of and to report herself to the police. This she has not done, and is therefore in comparative hiding at Hampton Court, earning her living as an artist. Frank Granville has fallen in love with her, and offers to make her his wife. She refuses on account of her past, but he still persists. Henri de Belleville, a thorough scoundrel, has also proposed to her, for he has learnt that Patrick O'Brien has come from Australia in search of her, and that he is trustee for the sum of £100,000, which has been bequeathed to her by the repentant thief who caused her to be charged with the theft, and O'Brien also knows who was the accomplice. De Belleville, through the agency of Peter Marks, a broken-down lawyer and agent to Ascalon, the money-lender, uses his knowledge of the girl's being out on ticket-of-leave to press his suit. Her past is made known to General Granville, Frank's father, who up to this time has been friendly to the poor girl, but now refuses to sanction his son's addresses to her. Driven from her retirement, she hides herself in London apartments, where she is visited by Maud Willoughby, who proves to be De Belleville's wife, he having some years before married her under the name of Granville, as he wrongfully claimed to be the General's eldest son. Peter Marks, not altogether lost to all sense of good, experienced some kindness at Frank Granville's hands, and out of gratitude for it tells him that Mrs. Willoughby can afford him effectual means of staying De Belleville's persecution of Violet. Frank calls on Mrs. Willoughby late at night, and she promises to assist him. Soon after he has gone, De Belleville comes to the house to endeavour to secure her silence as to their marriage ; and as she tells him that if he persists in his designs on the girl she will use her knowledge of his being a robber and an assassin, De Belleville murders her. He is escaping when he meets Violet at the door. As she will be able to give evidence of his having been the last to enter the house, and so fix the crime on him, he endeavours to drag her away. O'Brien and Frank come to her rescue, and she manages to

escape in the scuffle, but not before De Belleville has denounced her to the police. Feeling she is no longer safe in England, Violet is about to sail for Bordeaux, and De Belleville, thinking it better to make himself scarce, also appears at the St. Katherine's Docks. Frank is there to see Violet off, when the police arrive and charge him with the murder of Mrs. Willoughby; but he refutes the accusation, and the crime is brought home to De Belleville through the testimony of Violet and Jack, a street Arab. Ascalon, the scoundrelly money-lender, is proved to be no other than Moss, a notorious thief, and the accomplice of the man whose tardy confession has cleared Violet's character. This is the outline of the plot; and to help in the development of it there are, Tom Galloway, an amateur boxer and sporting cabman, capitably played by Mr. Shine; his sweetheart, Dolly Blossom, equally well filled by Miss Clara Jecks; Jack, the street Arab, rendered to the life by clever Miss Kate James; and a very subordinate part, that of Jessie, the flower-girl, characteristically done by Miss Madge Ray. Mr. George Alexander, the new-comer to the Adelphi, proved a success, and will soon become a great favourite. Without any straining after effect, he was manly, sympathetic and chivalrous. Mons. Marius was a plausible, good-looking villain, and Mr. J. D. Beveridge the cheeriest and kindest-hearted of Irishmen. Mr. L. Rignold was most amusing as the conventional stage Jew—an exaggerated conception, but one for which he was not to blame. Mr. Abingdon was excellent as the drink-sodden, bemused lawyer, Peter Marks, a man who had once been a gentleman, and, despite his fallen state through his consuming passion, still bearing the semblance of one. The two heroines, Violet Chester and Maud Willoughby, were equally safe in the experienced hands of Miss Alma Murray and Miss Mary Rorke. Messrs. Bruce Smith and W. Perkins painted some excellent scenery. The views of Hampton Court, Leicester Square, and St. Katherine's Wharf were particularly striking and effective.

16th. PAVILION.—*Master and Man*, a four-act drama by Henry Pettitt and G. R. Sims, which was originally produced at the Prince of Wales's, Birmingham, on March 18, 1889, has now been seen in London, and has met with as great success as it did in the provinces. It is the story of a nefarious iron-master and his still more nefarious associate, a hunchback, who are both in love with the heroine, she all the while giving her heart and hand to the virtuous hero, with whom she may eventually look forward to leading a happy life, after his having

proved to be innocent of an attempted murder, and they have jointly recovered their stolen child from a party of mountebanks. Retributive justice is nearly dealt out to the hunchback, who is on the point of being thrown into a furnace, but is saved by the magnanimous hero. In this piece Mr. Robert Pateman scored very extensively.

16th. AVENUE.—*The Brigands.* Under the title of *Falsacappa*, Mr. H. S. Leigh's adaptation of Offenbach's *Les Brigands* was first heard at the Globe on the opening night of Mr. Richard Mansell's management, April 22, 1871, when A. St. Albyn was the brigand chief; F. Dewar, Pietro; Signorina Annetta Scasi, Florella; Mlle. Marguerite Debreux, Fragoletto; the Princess Emma Matchinsky, Princess of Granada; Mlle. Cornelia d'Anka, Prince of Boboli; and Miss Harriet Coveney, Adolphe. Miss Nelly Nesbitt was also included in the cast; and in the company playing in other pieces on the same evening were included Miss Marie de Grey, Miss Annie Jordan, and Mr. Edgar Bruce, etc. The story is not a very complicated one. Falsacappa learns that his band is discontented, because they have not sufficient exercise in their profession. His daughter, Florella, has set her maiden affections on Fragoletto, a young farmer, who is taken prisoner, and is about to be shot for being respectable, when he gets out of the difficulty by consenting to become a bandit. His first exploit is to capture a Government courier, from whose despatches the bandits discover that the Princess of Grenada is close at hand, on her way to wed at the Court of Mantua, and that her portion is to be three million francs. Falsacappa makes prisoners of the Princess and her followers, his daughter assumes her character, and he and his band form her suite after overcoming the escort of Horse Marines, commanded by Baron Campotasso. The impostors present themselves at the palace, and are well received; but a slight difficulty arises: the dowry is not forthcoming, the amount having been appropriated by the Chancellor of the Exchequer, Antonio. The real Princess and her escort having escaped, and suddenly appearing, the brigands are discovered in their true characters, but are pardoned on account of Florella having once saved the Duke's life. The piece served as a vehicle for some very pretty scenery and rich costumes, but the music is certainly not the best that Offenbach has composed, and the story did not prove too amusing. In French and with French exponents it would doubtless be more lively. Mr. Hallam Mostyn displayed plenty of energy and vigour in the character of Falsacappa, and possessed a good voice, but it required discipline.

Mlle. Agnes Delaporte, who had to assume several disguises, was a dashing Florella, and imparted plenty of go to the character, but rather forced her singing. Miss Marie Luella was encored for her song, "We are Spaniards by birth." Mr. Frank Wensley sang very unaffectedly and sweetly, and deserved the most favourable mention in the cast. His song, "When you on my cottage employed," is remarkably pretty, and merited the encore it obtained. Mr. Laurence Wensley filled the small part of the Duke of Mantua more than capably; Mr. Sam Wilkinson and Mr. George Honey showed themselves possessed of plenty of humour; and a graceful dance was very charmingly executed by Miss Millie Marion. Mons. Auguste Van Biene conducted, and the piece was produced under the direction of Mons. Marius. With the exception of the laughing chorus to "Should he expect us to be paying," which went capitally, none of the concerted numbers created any great enthusiasm. *The Brigands* caused some little stir, owing to a disagreement between Mr. W. S. Gilbert and Messrs. Boosey, the former having endeavoured by legal measures to restrain the latter from producing the opera.

19th. CRYSTAL PALACE.—*King John*. The following notice was written by me for "The Stage":—"Although this can hardly be reckoned as one of the best of Shakespeare's historical plays, it is somewhat surprising that some twenty-four years have elapsed since it was revived on the English stage. *King John* was first published in 1623, and Shakespeare appears to have founded his play on that of the *Troublesome Reign of King John*, attributed by Pope to Shakespeare and Rowley, though Malone ascribed it to Marlowe. *Papal Tyranny*, by Colley Cibber, was taken from *King John*, and was acted in 1744; but was soon laid on one side. It was to Cibber, however, that the revival, in 1736, of *King John* was due. When Rich produced it the cast was—King John, Mr. Delane; the Bastard, Tom Walker, who was a favourite actor in Bristol and the original Macheath, and who died in 1746. Hale was the King of France, and Ryan, Cardinal Pandulph (also played by Cibber), and Lady Constance, Mrs. Hallam, an excellent actress, but not comparable to Mrs. Cibber, the nearest approach to whose perfection in the character was Mrs. Yates, though Mrs. Woffington, the beautiful and versatile actress, played it remarkably well. Garrick, Sheridan and Delane attempted Faulconbridge; but neither appears to have touched Tom Walker, who possessed not only personal characteristics, but a bold intrepid look and an easy humour. *King John* was one of Garrick's greatest impersonations; his dialogues with

Hubert and his dying scene were miracles of acting. Coming down to a later period, the tragedy was a favourite one with the Kembles (John and Charles), with Mrs. Siddons, with Macready, Kean, and Phelps. The most notable Lady Constances of our remembrance have been Miss Glyn, Miss Atkinson, and Mrs. Hermann Vezin; and Faulconbridges, Henry Marston, James Anderson, and Barry Sullivan. The version given at Sydenham had not been Bowdlerised out of respect for the susceptibilities of the young lady of fifteen. Even the strong passages between Philip and his mother, Lady Faulconbridge (neatly and consistently played by Miss Morland), had been retained. The part of King John is one well suited to the versatile capacity of Mr. Beerbohm Tree. The cruel, wolfish character of the man, combined with the courage of the rat that will only fight when brought to bay, the subtlety and utter falseness, were portrayed in a very able manner, and gave evidence that at a future date, when the well-thought-out conception is equally well carried out, Mr. Tree's performance will rank high in dramatic history. His hesitation in imparting his designs on Arthur to Hubert, his cowardly fears at the anger of the barons when he finds his designs have been but too well executed, and the tortures of agony in his death scene, were each and all powerfully delineated. Miss Norreys looked the part of Arthur remarkably well; at the outset, perhaps from nervousness, she rather hurried her lines, but later, in her supplications to Hubert, and the frenzied and suppressed entreaties to him, there were infinite pathos and true dramatic instinct. The Hubert of Mr. Fernandez showed the advantage of long training; the lines came full and round, the feeling was earnest, without being too impassioned, and the performance altogether was a sound, if not a great one. Mr. F. H. Macklin was, perhaps, at present the fittest actor that could be chosen for the Bastard in appearance, and he proved that he possesses that ironical joyousness that should be found in the soldier of fortune. Though occupying the stage so much as to have become intolerable if the part had been badly acted, Mr. Macklin made Philip always acceptable and never obtrusive, and deservedly gained great applause. Philip Augustus, King of France, found an excellent representative in Mr. Bassett Roe—proud, bold, and kingly, his lines delivered with well-measured cadence, yet full of fire. The Cardinal Pandulph of Mr. H. Kemble was dignified, conveying the sense of power appertaining to the Pope's legate. Mr. Edmund Gurney made a stalwart Earl of Salisbury, and typified one of those ambitious barons who were impatient

of kingly control. The Robert Faulconbridge of Mr. Charles Brookfield was an excellent little study, and the Dauphin of Mr. Fred Terry was courtly and chivalrous. Special praise is due to Mr. A. B. Tapping for the clear delivery and appropriate intonation of his lines as the citizen of Angiers, a part that stood out from these simple excellences. Mr. Stewart Dawson evidently felt that the Archduke of Austria should assume a bullying, blustering manner, though cowardly at heart; but did not succeed too well in his attempt to convey his meaning. Miss Aylward was more than satisfactory as Prince Henry, and Miss Muriel Aubrey looked pretty as Blanch. Mr. Arthur Elwood must also be credited with quite realising the dignity and assertiveness of Chatillon as ambassador to King John. The Queen Elinor of Miss Henriette Lindley was regal, and yet consistent with the attributes which history tells us pertained to the rather sportive mother of King John. Miss Amy Roselle as the Lady Constance moved her audience to tears. Her grief was poignant and heartfelt—intensely womanly; she accentuated the maternal instincts of the character, though we think that a little more dignified bearing would have enhanced the performance, which, however, was one that will long be remembered for its excellence, not only in its pathetic force, but in the elocutionary power it displayed—a lack of which was conspicuous in Mr. Edmund Maurice and in some of those who filled the smaller parts. The stage management, as usual with Mr. Edward Hastings' productions, was highly commendable; and, though there were some blemishes, the difficulties of rehearsal and the not too perfect acoustic properties of the Crystal Palace stage may be pleaded in mitigation. The theatre was crowded, and the audience well satisfied. Should Mr. Tree revive *King John* at the Haymarket during his 'classical *matinées*,' he may rest assured that the tragedy will prove acceptable."

21st. GAIETY.—*Ruy Blas and the Blasé Roué.* No one could accuse a certain section of the English people of being undemonstrative on the Saturday night when the Gaiety company reappeared. People clapped their hands, waved handkerchiefs, hurrahed, shouted, as their several favourites successively appeared. For Miss Farren the gods hung out a banner, "The boys welcome their Nellie," when Mr. Leslie came on they sang "For he's a jolly good fellow," and they applauded Miss Marion Hood to the echo. And the kindly feeling which animated the audience extended itself to the burlesque, which in itself was not the most brightly written, and occasionally flagged. But what of that?

there was really plenty of amusement and fun contributed by Miss Farren, who, besides her own character of Ruy Blas, assumed disguises as a "Portia," à la Ellen Terry, and was by turns a mashing hidalgo and a crossing-sweeper, a Toreador and a sweep, "My Sweetheart" in white, and a Pauline Deschapelles. Mr. Fred Leslie, after the *haillons* of Don Cæsar, was a strolling player, an artless maid in white, a Scotchman and an Irishman in one, made up as Madame Katti Lanner, and finally as Mr. Henry Irving, and in that character joined in the famous *pas-de-quatre* from *Faust up to Date*, with Mr. Ben Nathan as Mr. Wilson Barrett, Mr. Storey as Mr. Edward Terry, and Mr. Danby as Mr. Toole. Besides some capital solos and *pas seuls*, Miss Farren and Mr. Leslie had, among others, a taking duet, "Ma's Advice," and a topical ditty, "I've just had a wire," and two excellent *pas-de-deux*. Then Miss Marion Hood sang very sweetly "The Song of my Heart" and "In Dreamland"; Miss Letty Lind danced a "Toreador Waltz" to perfection; Miss Sylvia Grey "also witched the world with her twinkling feet." Mr. Fred Storey gave one or two of those eccentric dances in which he is so clever, and there was an admirable "Laughing Quintette." All Herr Meyer Lutz's music was bright and sparkling, the choruses animated, and done justice to by a bevy of lovely young ladies in beautiful costumes, and the scenery exquisite. As to the play on which the burlesque is supposed to be founded, save in the first act, where it is fairly closely followed, we hear but little of it; but for all that the night was a thoroughly successful one. During the short time that the theatre had been closed it had been most artistically redecorated. The scheme of colour is different shades of blue relieved by a slight treatment with dead gold, the whole bearing out the designs on a Persian vase. The upholstery, curtains, etc., are blue, the boxes are hung with papers in harmony with the surroundings, and the house presents a beautifully light and refreshing *coup d'œil*. The renovation was carried out by Messrs. Campbell & Co., under the supervision of Mr. Romaine Walker, and is deserving of the highest praise. Altogether the new Gaiety season started most successfully.

22nd. Mr. H. B. Farnie, the well-known dramatic author, died rather suddenly in Paris on Sunday, September 22, though previous to that date he had been ill for a considerable time. Originally a journalist, he became editor of a musical weekly, called the "Orchestra," and afterwards of "Paris Times," and "The Sock and Buskin." He was perhaps *facile princeps* in adapting French comic opera, was an excellent rhymester in that particular class of work,

and a first-rate stage-manager. He will be remembered for his librettos of *La Reine de Saba*, *The Sleeping Queen*, and his adaptations of *Rip Van Winkle*, *Nell Gwynne*, *La Mascotte*, *Olivette*, *Les Cloches de Corneville*, and *Paul Jones*. Mr. Farnie was a perfect master of the French language, and spent much of his time in Paris.

23rd. A great novelist, but one who also made a name as a dramatist, Mr. Wilkie Collins, passed away in London on September 23, 1889. He was the author of *The Lighthouse*, *The Frozen Deep*, *The Woman in White*, *No Thoroughfare*, *Man and Wife*, *The New Magdalen*, and *Rank and Riches*, etc., all of which plays but the last-named were successes. He was born in January 1824. Mr. Collins was a great sufferer from gout.

23rd. DRURY LANE.—*The Royal Oak*. "Mr. Augustus Harris and his collaborator, Mr. Henry Hamilton, so deftly used the pruning knife in their excision of superfluous dialogue—even cutting out one entire scene—that without any loss of interest in the action of *The Royal Oak* the play worked well after the first night. Indeed, the authors added to its attractions. Originally it ended with the narrow escape from death of Dorian Cholmondeley on Tower Hill; but as it was thought that something more should be seen of the king, round whose fortunes the events are woven, it was determined that we should, after all his buffets by Dame Fortune, behold him basking in her smiles, and so in the final tableau the scene is laid in Whitehall. It presents the restoration of Charles II., and shows us his triumphal entry into London seated on a magnificent white charger, and preceded, of course, by such a pageant as the manager of Drury Lane so well knows how to put upon the stage. Mr. Henry Neville, I was glad to see on my second visit, had rather altered his make-up, and more closely resembled the pictures of the swarthy good-natured and gallant libertine who sat on the English throne after so many vicissitudes. Mr. Neville happily contrives never to lose sight of the kingly dignity, even when unable in his direst straits to resist making love to a pretty girl. He does not show us the noblest, but certainly the truest, side of the royal character. Mr. Arthur Dacre is a gallant gentleman as Dorian Cholmondeley, loyal to Quixotishness as were so many cavaliers, and true to his sovereign, even when he imagined that sovereign had done him the greatest wrong. He was earnest in the display of his affection to the woman he loved, and dignified when on the scaffold. Miss Winifred Emery is hardly strong enough for Drury Lane, but played very tenderly and gracefully as Mildred

Clavering. Miss Ada Neilson, as Lady Cholmondeley, was the noble representative of an ancient family whose motto is '*Toujours loyal*,' and spoke her lines with distinction; and Master Frank Stephens showed promise as the little baronet, Sir Bevis, who died in saving his king. Mr. Luigi Lablache, without rant or exaggeration, drew a very strong picture of the villainous Puritan, Colonel Ancketell, and was of material assistance. Mr. Harry Nicholls is exactly fitted in his part as 'Walk-in-the-way Dear-love.' Starting as a snuffling Roundhead, the merry twinkle of whose eye alone betrays that he is not the demure sober follower of Cromwell that his dress declares him, the love of a pretty girl with a trim ankle changes him into a roystering cavalier with beaver cocked and glaringly smart attire, while for his canting whine are substituted profane oaths, and in lieu of psalms he sings, 'A-rub-a-dub-dub-dub, the king shall enjoy his own again.' That Mr. Nicholls can bring out to the full the humour of such a part every one will admit; and he is most ably seconded by Miss Fanny Brough, one of our best actresses, so full is she of quaint humour, quickness of repartee, and intelligent brightness. Mr. Fred Dobell and Mr. Frank Collings effectively represent the fanatical attributes of the old 'Ironsides'; Mr. R. C. Lyons is a bluff drinking sea dog as Captain Nicholas Tattersall; and Mr. Fred Thomas is a sturdy yeoman as Richard Penderel."

24th. COMEDY.—*Penelope*, musical version of *The Area Belle*. This most amusing skit was received in a very hearty manner. Mr. Edward Solomon has never composed anything that so completely carries out the spirit of the joke, and yet is melodious throughout, and the lyrics by Mr. G. P. Hawtreys are not only neat but witty. The trifle is excellently interpreted by one and all of those taking part in it, and few would have given Messrs. Penley and Lugg credit for possessing such good voices or for such musical knowledge.

25th. TERRY'S. (*Matinée*).—*Sybil; or, Love Rules*, an "Idyl of the Stage," in a preface and three chapters. I wrote the following notice for "The Stage":—" *Sybil* may be classed as one of those thoroughly harmless but uninteresting plays that an author's self-confidence induces him to place before the public, but which possesses neither novelty in plot nor excellence in dialogue. The heroine, Sybil, is a lady who, though twice married—the first time to a Mr. Harewood, a rich old man, and secondly to Sir Charles Morton, who under her very nose is enslaved by the adventuress passing as Lady Gwendoline Ffenning—is yet prepared a third time to enter the holy state of matrimony when she is once more

free. The preface shows us a hunt breakfast, where, after letting us know that Sir Gerald Fitzpatrick is passionately devoted to Lady Morton, whose life he has saved, and indulging in a little conversation, the guests separate to go to the meet; and very soon we learn that Sir Charles Morton's horse has killed its rider, and the curtain falls on a fervent speech of Fitzpatrick's that in him the widow and her child will ever have a true friend. The three other acts are taken up in explaining how Lady Morton has an admirer in Harry Heathcote, quite a young fellow, who thinks himself desperately in love with her. Lady Morton laughs at his protestations; but, taking an interest in the lad, so soon as she learns from Inspector Ferret that the youth is being 'rooked' by Captain Percy, and his decoy, Lady Ffenning, sets Fitzpatrick to watch over him, which he effectually does by convicting Captain Percy of cheating at cards, and so rescues his charge from their clutches. But in doing this he is led to believe that his rather mature flame really cares for young Heathcote. So the love-stricken baronet absents himself for three years; but on his return, when he renews his addresses to Lady Morton, his mind is set at rest by finding that young Heathcote has transferred his affections from mother to daughter, and is now engaged to Gertrude Haredale, whom he has met in Germany, where she was supposed to be finishing her education. We also hear incidentally that the adventuress has died in penury in New York, and are left to imagine that Captain Philip Percy, *alias* De Vere, *alias* Philip Duggs, has been handed over to the tender mercies of the law in the person of Inspector Ferret. Miss Marie De Grey, as Lady Ffenning, played with *finesse* and point, and had an admirable scene, so far as acting was concerned, with Mr. Walter Everard as Captain Percy, who showed the cool, determined villainy of a thorough scamp. Mrs. Bertha Dawes as Sybil was pathetic in the opening, and afterwards bright and coquettish, as she should have been,—hers was a well-balanced performance. Miss Georgie Esmond was a charmingly unaffected and winning Gertrude Haredale. She thoroughly attracted her audience, and sang a rather pretty ballad, 'I think of thee,' written and composed by the author, very sweetly. Mr. Wallace Erskine's 'calf-love' for Lady Morton was cleverly portrayed. Miss Nellie Lingard rattled merrily through the part of an American widow. The dragoon who turns 'outside broker,' and recounts how readily clients are gulled, was amusing in Mr. Forbes Dawson's hands. Mr. Charles Glennly was excellent as the honest-hearted, constant Sir Gerald

Fitzpatrick. Miss Lottie Harcourt was a sparkling, pert *soubrette* as Pink. The author proved to be Mr. Edward Nelson Haxell, of the Royal Exeter Hotel, Strand.

28th. Miss Gertrude Kingstone (Mrs. Colonel Silver), thrown from her horse whilst riding in Hyde Park; taken to St. George's Hospital suffering from concussion of the brain; pronounced out of danger the following Monday.

28th. LYCEUM.—When the melodrama that pleased audiences some thirty years ago at the Adelphi was announced for revival at the Lyceum, many people wondered whether a play of the type of *The Dead Heart* would prove as acceptable as Mr. Irving's productions usually are. The conspicuous success the revival has achieved has at once settled that point. In its original form, as produced November 10, 1859, with Mr. Benjamin Webster as Landry, Mr. David Fisher as the Abbé Latour, Mr. Billington as the Count de St. Valery and Arthur, his son (the actor doubled the parts), Mr. Stewart as Jacques Legrand, and Mr. J. L. Toole as Toupet, Miss Woolgar as Catherine Duval, and Miss Kelly as Cerisette, the entire dialogue would scarcely have suited the play-going public of the present day, and the "cockney" fun essential to an Adelphi drama would have proved distasteful. And so the aid of Mr. Walter Pollock was called in to generally revise and improve. There was little fear but that Mr. Irving would avail himself of the fine opportunities for giving us those stage pictures for which the theatre over which he presides is so famous. To render them perfect in every detail of costume, not only such living authorities and aids as Mr. Joseph Greys, Mr. W. H. Morgetson, and Mrs. Comyns Carr were called into requisition, but the oldest costume books and paintings that treated of the subject in hand were laid under contribution—the uniforms of the guards were faithfully reproduced, the scheme of the different "sets" was carefully studied, and music that would help the action and embody in it the revolutionary airs that would add such fidelity to the pictures, was specially composed by Mons. Jacobi. The result was worthy of the care and trouble bestowed to bring it about. From the opening scene of the garden of the Café de la Belle Jardinière, where all is light and life, to the storming of the grim-looking Bastille, besieged by an infuriated mob of ruffianly *sansculottes* and savage women, to the frowning entrance to the prison of the Conciergerie, and so on to the dreaded guillotine and the Tree of Liberty by its side, until we come to the last exquisite picture of Landry's self-sacrifice—all were as near perfect as possible. Let us glance at the story, supposed to

commence in 1771. Robert Landry is a young sculptor, full of life and hope and happiness, and is engaged to Catherine Duval, a very beautiful girl. Unfortunately for them, she has attracted the attention of the Count de St. Valery, a rather unscrupulous nobleman, who has for his most intimate friend the Abbé Latour, a cynical and sensual *roué*. As Catherine is true to her lover, the Abbé devises means whereby she shall be thrown into the Count's arms; he is to obtain admittance to her chamber, and so stain her reputation. The Count follows his friend's advice; Catherine's cries for help are overheard by Landry; he finds her in the Count's arms, and will not altogether believe that she is blameless, as he finds verses addressed to her—proof, he thinks, that she has given her admirer encouragement. He is, however, just attacking the Count, when a file of soldiers enters the room, accompanied by the Abbé, who, to get rid of Landry, has accused him of lampooning the king's mistress, and has obtained a *lettre-de-cachet* for his entombment in the Bastille. Eighteen years elapse; the revolutionists storm the prison, and amongst the seven that they liberate is one supposed to be dead. It is Robert Landry. From his long confinement he issues forth, apparently quite an old man, with ragged grey locks and beard, a blanched countenance, and a dazed, almost imbecile, manner. Speech has nearly left him; he finds it difficult to utter any sound, and his memory is a blank save on two subjects—his hatred for those who consigned him to a living tomb, and his love for Catherine. As the fetters are struck off from his wasted limbs, the repetition of his loved one's name, uttered by his old friend Legrand, gradually awakens his soul to life. But when he learns that his Catherine, in whom he so trusted and believed, has been false, has married the Count de St. Valery and has been left a widow with one son, his nature is turned to stone—he is “a living man with a dead heart.” The Abbé Latour has been left guardian of young Arthur de St. Valery, who shows every disposition to become a gambler and a rake. The Abbé, with the keen eye of a sensualist for beauty, has long wished to make Catherine his own. He at length, in an excellently written scene, presses his admiration on her, and tells her that her son's future is in his hands. If she will give herself to the Abbé, he will save Arthur. As she refuses, he fiendishly lets her know that the lad shall be encouraged in his excesses. With this design, Latour carries him to the Café Lacrisse, a noted gambling house. Catherine follows to endeavour to watch over her boy, and there she meets Landry. She recalls to him what they were to each other; but on him now her once loved tones have no effect—“his heart is

dead." Five years more have elapsed. Landry has risen to power ; he is a leader of the people, and the time for the accomplishment of his revenge has arrived. Latour and Arthur de St. Valery are imprisoned in the Conciergerie, only to come forth the next day to death. But the public executioner must not avenge the wrongs that Landry has suffered. Latour must die by his hands, and so he is summoned to Landry's room, the door is locked on these two, and Landry offers the Abbé a chance of life. A passport is prepared by means of which he may escape ; but he must fight for it, and so this duel to the death takes place, and the Abbé with all his skill of fence falls beneath the sword of the man whose life he has ruined. It is the early morning of the day of the execution. At the foot of the guillotine lies Catherine, waiting for one last look on the face of the son she so dearly loves. Hither comes Landry, gloating, perhaps, on the near realisation of his long-cherished hatred. Catherine recalls to him their early love, their past affection for each other ; but he is as stone. Still Catherine pleads. She tells him how St. Valery had repented almost immediately of his conduct to Landry, and had obtained his release, which he had entrusted to Latour, who, jealous of the prisoner, had given it out that he was dead ; and it was only then, and after a lapse of time, that she became the Countess of St. Valery. The flame of love in Landry's breast may have flickered and died down, but it has never quite expired, and this confession revives it. He says, "A voice speaks to me from the grave ! In the heart that I thought dead the old love lives. But the hour of the sacrifice is close at hand ; there is but one way to save Arthur. There is no time to obtain a pardon from Robespierre ; the utmost that can be arranged is to get a free pass." Legrand is despatched for it and returns with it. Arthur comes forth from his confinement and is clasped in his mother's arms ; and then, as the fatal number thirty has to be answered, Landry with nobility of soul and sublime devotion replies, and takes the place of young St. Valery on the guillotine, his last loving looks fixed on the face of the woman through whom he has so deeply suffered. As Robert Landry, Mr. Irving gave us another proof of his consummate skill as an artist—so happy and light-hearted in the opening scene, afterwards so stern and unrelenting, and finally so exquisitely pathetic and touching. Mr. Bancroft's long absence from the stage made him excessively nervous at first. His approaches to Catherine were neither impassioned nor subtle enough ; but he rose to the occasion in the duel, and his death was very fine. Miss Ellen Terry has not a great call upon her well-known abilities in her present character ;

but was most sympathetic and touching in her maternal agony. Mr. Arthur Stirling as Legrand gave a sturdy human piece of acting, and Mr. Edward Righton and Miss Kate Phillips were both most satisfactory—though, perhaps, the latter should have shown a little more the lapse of time, for twenty-five years *do* alter a woman. Mr. Gordon Craig, a son of Miss Ellen Terry, made a very promising *début* as Arthur de St. Valery. He is good-looking, has a nice voice, and has evidently studied in a good school. The only improvement that might perhaps be made would be to render the crowds a little more savage; that in their dancing of the *carmagnole* there should be more *abandon*, and that they should throw more ruffianism into their singing of the “Ça Ira” and the Marseillaise. Mons. Jacobi’s music can only be spoken of in the highest terms of praise, and the scenery, by Messrs. Hawes Craven and Telbin, was a work of art.

28th. LADBROKE HALL.—Mrs. Wilson-Erskine’s Comedy Company occupied this Hall on the 27th and 28th, the manageress, well known as an amateur, appearing to great advantage as Hester Grazebrook in *An Unequal Match*, and as Mrs. Fleeter in *My Sweetheart*. On each of the respective nights a new play by Mr. Frank Lindo was produced. *An Old Man’s Dream* turns on the disappointment inflicted on a kind-hearted guardian, Esmond, who has long loved his pretty ward, Mabel Lysle. During Esmond’s three months’ absence in Germany, Mabel and Cyril Wilmot, a young wooer, plight their troth, and the guardian finds his hopes dashed to the ground. *The Mechanic* was made of sterner stuff. A young artisan, Claude, has been robbed of a clever invention by a manufacturer, Rameau, who has passed it off as his own and enriched himself. Three years later Claude, who has suffered poverty, and lost his mother from want of money during her illness, finds in Janet, the girl he loves, the granddaughter of the man who has wronged him, and against whom he has vowed to revenge himself. But love is all-powerful, and so everything ends happily. Mr. Lindo showed considerable merit in the writing. Both plays would be acceptable to amateurs.

30th. GRAND.—Miss Fortescue appeared here for a week in *The Wicked World* and *The Hunchback*. She possesses all those personal advantages that the character of the Fairy Queen demands, and brings to the portrayal of the character some earnestness, dignity and pathos. The Sir Ethair of Mr. Frank K. Cooper was highly to be commended: he looked a gallant knight, and his elocution was perfect. Mr. Louis Calvert, too, was good as Sir Phyllon, and the Lutin of Mr. Arthur Wood was full of humour. As Julia in *The*

Hunchback Miss Fortescue showed how much she has improved by careful study; the coldness which was sometimes noticeable in her previous performances has given place to warmth, passion and power, with the result that she may now take rank with some of our most promising actresses. Much of her success, it must be admitted, is due to the most valuable support she received from Mr. F. K. Cooper as Master Walter, a performance worthy of the highest praise, and from Mr. Louis Calvert as her lover, Sir Thomas Clifford, who also acted admirably. It is a long time since a more vivacious, bewitchingly mischievous Helen has been seen than that of Miss Adela Measor. Her scene with Modus was so excellently played as to secure her special recalls twice every evening.

X.

OCTOBER.

1st. Globe Theatre, Johannesburg, South Africa, totally destroyed by fire; had just been leased by Miss Beddard. Scenery and properties destroyed; wardrobe saved.

2nd. OPÉRA COMIQUE.—*The Castle of Como*. Had Bulwer Lytton's play been generally considered a good theme on which to compose an opera, it is probable that there would have been more attempts to utilise it than its only one—I think by Mr. Cowen, which he entitled *Pauline*. Major George Cockle, Musical Bachelor of Oxford, evidently possesses, for an amateur, considerable technical knowledge, of which he makes good use; but he lacks inspiration. His music scarcely ever lifts us out of ourselves by its dramatic force, nor does it touch our sensibilities by its sweetness or charm. It is in the concerted pieces that the composer is heard to most advantage, and though the orchestration was too noisy, as a whole there were often moments when one could be persuaded that Major Cockle would give the world something thoroughly worth listening to in the future. As to the libretto, I am convinced that those who did not know the *Lady of Lyons* would be quite unable to understand what was going on, for no books were to be had. There was no spoken dialogue nor much recitative to help the audience to comprehension. We hear nothing of Claude as the gardener's son, and of his presumption

in loving the proud Pauline, nor of his temptation by Beauseant, nor do we see anything of the vulgar-minded Mme. Deschapelles. The scene opens with a chorus of villagers called together in honour of the forthcoming marriage, then a short chat between Beauseant and Glavis (the latter character so ably rendered by Miss De Vernet that I was sorry we saw no more of her). Then comes the description by Claude to Pauline of the "Palace of Como," illustrated by descending gauzes, which, on being raised, discover the palace and garden profusely illuminated, an innovation which might well have been spared, as it rendered the position of the singers almost ridiculous. The scene in the Widow Melnotte's cottage was, perhaps, the best in the opera. It gave Miss Amy Martin her one opportunity, of which she most artistically availed herself; and also brought into prominence Beauseant where he is foiled in his designs on Pauline. The last act, in which Claude returns from the wars as a Colonel and prevents Pauline's marriage with Beauseant, was decidedly weak. Taken as a whole the work was disappointing, though at the close the composer was called for, but did not appear, an announcement being made that the *Castle of Como* would be repeated nightly. This is quite probable, for Major Cockle is said to be a gentleman of means—as he, indeed, must be to have mounted his opera in the really splendid manner in which it is put upon the stage. On Wednesday, the opening night, Mr. Cadwaladr bore the burden of the opera; and though not quite as sympathetic as might be wished, made his mark and used a good tenor voice to much advantage. Mlle. Rosina Isidor did not look the Pauline; but her experience enabled her to come through the ordeal fairly satisfactorily. Great praise is due to Leo Stormont, both for his singing and acting as Beauseant, and Mr. Donnell Balfe acquitted himself well as Damas. The composer had every reason to be grateful to Signor Coronaro for the able manner in which he conducted a powerful orchestra, that, individually good, required, as a body, a thoroughly efficient master over them. The dances introduced, though out of keeping, were graceful, and the chorus was well trained.

2nd. Mr. Edward Terry read a paper on "Popular Amusements" at Cardiff. Dick Phenyl in *Sweet Lavender* played by Mr. Prince Miller.

2nd. OPÉRA COMIQUE.—*The Dancing Master*, comedietta by Max Pemberton and Milton Wellings, incidental music by the latter. Had we not known that this comedietta was written by living authors, we should have thought it was one of those musical farces so dear to our remote forefathers, when Beau Nash was a power

in Bath, and "Ods fish" and "Ods bodikins" favourite exclamations. A few words will dismiss it. Peter Winward, the dancing master, has for a patron Lord George Dale, an old peer, and supposed to be a confirmed bachelor. He, however, has fallen in love with a rustic beauty, Margery, and to fit her for the high position she is to occupy as his wife, he brings her to Winward to be taught the minuet, etc. In her Peter discovers his faithless ladylove; and as from their manner the old peer suspects something, he feigns sleep, and overhears Peter's upbraidings and Margery's explanation (which he could scarcely fail to do considering the energetic tones in which Mr. Calvert spoke as Peter). So Lord George Dale relinquishes his claim, and makes Peter his steward. A very daintily scored minuet was fairly well danced, and Mr. Fleming Norton was hearty and genial as Lord George Dale. Miss Praeger was a pretty and sympathetic Margery.

2nd. Mr. Wilson Barrett, Miss Eastlake and her sister, Miss Garth, sailed for New York.

2nd. The Garrick reopened with *The Profligate*. Mr. Lawrence D'Orsay appeared as Lord Dangars in lieu of Mr. Hare, and was an excellent substitute.

5th. CRITERION.—Revival of T. W. Robertson's *Caste*. Mrs. Bancroft, the original Polly Eccles, sets down *Caste* as "assuredly Tom Robertson's *chef-d'œuvre*," and her particular character as one of the most difficult to play, especially in the third act, where she scarcely leaves the stage, and as her favourite part next to that of Naomi Tighe in *School*. In the list of plays produced by the Bancrofts at the (old) Prince of Wales's and Haymarket Theatres, *Caste* is reckoned as financially the third in successes of Tom Robertson's plays, and fifth among all the pieces they put on the stage. There is scarcely a playgoer but has seen *Caste*: it has been revived three times for a run before; it has been a trump card with Tom Robertson's and other provincial companies; and has been repeatedly attempted by amateurs. And yet the humours, the pathos and the sterling quality of the play appeared on the night of its revival at the Criterion to appeal to the brilliant assembly present, almost all of whom had probably witnessed them before, as freshly as though the play had been a new one. Certainly the cast was a good one, taken altogether. We had Mr. David James once more as the bibulous but amusing old rascal Eccles—a clever representation, though a little overdone in the matter of singing; and we once more had Mr. Charles Brookfield as the honest, loving, but uncouth Sam Gerridge—an excellent performance. But I think there was a good deal of curiosity

awakened as to how the representatives of the two sisters would acquit themselves. Strange to say, Miss Lottie Venne had never seen Mrs. Bancroft in the character, and therefore her reading may be taken as original. It was a success, though not quite as great as was expected: was it that Polly was a little too pert, and not the essence of good humour and kindness that she should be, though a little coquette? In the third act her hysterical laughter on finding that D'Alroy was alive was perfection. Miss Olga Brandon distinctly scored as Esther: she was so gentle and womanly, and yet so nobly proud in refusing to accept the aid of the Marquise at the sacrifice of her boy; her affection for D'Alroy was so tender, that her sorrow at the parting with him and her joy at his return moved her audience to tears. Mr. Leonard Boyne was chivalrous and manly in his love, and showed completely the nobility and simplicity of D'Alroy's character. When quite accustomed to the part his will be an excellent performance. Mr. Arthur Elwood looked the Captain Hawtree, and was fairly successful; but did not quite touch the good breeding of the character. Mrs. Charles Poole did not by any means realise the high-bred Marquise de St. Maur; she gave one the idea of a *parvenue* instead of a *grande dame*; and her chronicles of "Froissart," which used to be so amusing, became wearisome. *Caste* was well, almost enthusiastically, received.

5th. STANDARD.—*The Orphans*, drama in six acts, adapted by George Melville from D'Ennery and Cormon's *Les Deux Orphelines* (a new version of the *Two Orphans*).

7th. TOOLE'S.—*On Toast*, comedietta by Fred Horner, originally produced at the Avenue, July 16, 1888 (see "DRAMATIC NOTES" of that year).

7th. TOOLE'S.—*The Bungalow. La Garçonnière*, on which Mr. Fred Horner has founded his play, was produced at the Théâtre Dejazet on October 22, 1888, and was successful; but then our French neighbours enjoy a class of work which the British public will not countenance for a moment. In eliminating what was objectionable, the adapter has taken out the "salt" of the original; and though there is much that is extremely funny left, the motives that bring about the misunderstandings become absolutely trivial, silly and improbable. Under the title of *Bachelor Quarters*, the piece was tried at a *matinée* at the Prince of Wales's Theatre, London, on January 21, 1889, and exception was taken to some of the dialogue, which has since been modified. The piece was then the property of Messrs. Horace Sedger and W. Greet, who had purchased it from Mr. Horner.

They, however, resold it to him, and the American and Australian rights were eagerly sought after. As now playing, the story runs thus. An artist, Leighton Buzzard by name, has used as his studio a riverside cottage called *The Bungalow*, which has three entrances. As he is about to be married to Millicent Bell, he determines to give up this place and get rid of his rather troublesome model, Zeffie Williams, which he does after considerable blackmailing. Zeffie had also been model to his prospective father-in-law, Gregory Bell, and had also been drawing on *his* purse pretty heavily. As he has a termagant and suspicious wife, Gregory determines to have one last interview with Zeffie and pay her off, and to do this secretly he borrows one of the keys of the bungalow. Leighton has a great picture on his easel, which he has religiously kept from the view of his friends. Mrs. Vaughan and Mrs. Gwynne are in love with each other's husbands, and so, under pretence that they are most curious to see the work of art, Mrs. Vaughan persuades Gwynne and Mrs. Gwynne Vaughan to take them to the studio. Leighton lends the keys to his friends on the condition that they shall be used on certain days; but of course the borrowers utilise them all on the same day, with the result that Mrs. Bell, who has come to look after her husband, catches all the couples. The young husbands are both convinced that their wives are carrying on a desperate flirtation with some one, and eventually fix on old Bell as the Don Juan. The first act opened well; the second was very amusing, though there was a great deal too much of exit and entrance; but the explaining away of matters in the third act was not funny enough. This, however, has been strengthened, and a more suitable representative of Mrs. Bell has been found in Miss Sophia Larkin, Miss Sallie Turner having entirely failed to grasp the humour of the character—an important one. Mr. Charles Glenney was excellent as the much-tried and bewildered Leighton Buzzard, and had a most charming sweetheart in Miss Helen Forsyth. Mr. Yorke Stephens was full of go as Henry Vaughan; but Mr. Compton Coutts was not quite as good as usual as Percy Gwynne. Miss Cissy Grahame and Miss Vane Featherstone, both delightful actresses, were very clever as the two wives who pretend such affection for, whilst they would really like to claw, each other; and Miss Grahame indeed gave us a piece of real high comedy in her scene with Mr. Coutts. Miss Cicely Richards might have imparted a little more dash to the model, Zeffie Williams; but it is a part that requires very careful handling, lest it should become vulgar, and was therefore perhaps wisely kept under control.

Miss M. A. Giffard submitted to conceal her comely features under a coat of dark paint, and as Pati-Beebee did her little that she had to do well. It is to Mr. F. Kaye, however, that the honours of the evening are due: not since Mr. Lewis of Daly's Company have I seen such spontaneous quaint humour or such genuinely funny acting. Mr. Kaye was a host in himself as Gregory Bell. *The Bungalow* was afterwards considerably improved, and went so briskly as to hold the bills for a long time.

7th. The New Exeter Theatre opened. It is built on the ideas of Mr. Irving for a "safety theatre," from plans worked out by Mr. Alfred Darbyshire, F.I.B.A.

7th. GRAND.—*Dandy Dick Turpin*, burlesque in three acts. When Geoffrey Thorn's burlesque, *Dandy Dick Turpin*, was tried at the *matinée* at the Grand on April 27 of this year for copyright purposes, the bold outlines which had to be filled in appeared to promise a most amusing whole. The promise has scarcely been fulfilled, even though considerable improvements have been made in it since it was placed in the regular evening bill. A superabundance of puns, good, bad and indifferent, too frequent political allusions, and topical hits that are in many cases purely local or personal, will not make a burlesque; and Mr. Thorn, clever writer as he is, had not availed himself of the opportunities which Ainsworth's "Rookwood" offer for travestie. "The wicked eye-wayman with a disposition to pretty lass-eny" is, according to the burlesque, the rightful heir to Rookwood. His place has been usurped by Sir Ranulph, a Jubilee Juggins, whose mother Lady Rookwood goes about, *à la* Queen Eleanor, always accompanied by a dagger and a bowl of poison, with which she threatens everybody. Barbara Lovell, the gipsy prophetess, after being silenced all through the piece, is eventually allowed to confess that she "changed the children at nuss," and that Turpin is the legitimate Rookwood is proved by the production of his vaccination certificate. Of course he has many hairbreadth escapes, most of which he accomplishes by the aid of his sweetheart, Sybil, a remarkably pretty singing gipsy, the part being charmingly filled by Miss Florence Dysart; the famous ride to York is burlesqued in an amusing manner, the antics of the property horse producing shouts of laughter. William Goldfinch, "a Romany in whose presence it is judicious to mind your Rye," and who is ever endeavouring to betray his chief, is one of the most smartly drawn characters, and was as smartly played and danced through by Mr. Arthur H. Alexander, of whom we should hear much more in the future. Miss Fannie

Leslie has a fund of animal spirits which she brought into play to the utmost as the mashing Dick Turpin, sang brightly as usual, and danced nimbly. Miss Julia Warden made a dashing Tom King. Mr. Tom Paulton was a very droll Lady Rookwood, without the slightest tinge of vulgarity; and Miss Blanche Eversleigh spoke her lines humorously and well as Barbara Lovell. Misses Louie and Lottie Wilmot distinguished themselves as dancers in a well-arranged *pas de quatre*. The band of highwaymen and the gipsies were represented by good-looking young ladies who joined effectively in the numerous choruses sprinkled through the burlesque, the music of which was well arranged and chosen by Mr. James M. Glover. Needless to say, the piece was very handsomely mounted, both as to scenery and dresses, for the proprietor of the Grand is always liberal in these respects. The burlesque was afterwards improved by being done in two acts instead of three.

10th. The pretty grounds of Bramblebury, Wandsworth Common, the property of Mr. W. H. Dickinson, were *en fête* for the last three days of the week, ending October 12. A Bazaar and Fancy Fair was held in aid of the funds required for establishing a People's Palace at Battersea. In the absence of the Lord Mayor, who was unable to be present, the bazaar was declared open by Mr. Sheriff Harris, Mr. Dickinson presiding. In addition to the numerous amusements provided, Miss Elizabeth Bessle (who has achieved a good reputation in the provinces in Shakespearean plays, and is also known as a talented authoress) was entrusted with the organisation of the dramatic attractions, which were safe in her practised hands. Thursday, the opening day, was fortunately warm and summerlike, and so the scenes from *Twelfth Night*, arranged as a pastoral play, and given in the open air, were much enjoyed. Miss Elizabeth Bessle was warmly applauded for her most artistic embodiment of Viola; Mr. Herbert Basing gained great *kudos* for his Malvolio; Miss Margaret Ayrton was a bewitching Countess Olivia, and Miss Mary Bessle attractive as Maria. On the Saturday night a most amusing farce, *The Tinted Venus*, adapted from Anstey's novel by Elizabeth Bessle, was played for the first time in public, and created roars of laughter through the clever acting of the authoress as Venus, and of Mr. F. W. Irish as Leander Tweedle, the barber, who becomes the unwilling possessor of the statue. On the same evening, Mrs. Jackfield's comedietta *The War of Wits* (to which the late E. L. Blanchard was indebted for the plot of *Carina*) was capitally rendered by Mr. Herbert Basing

as the Marquis, Mr. Leonard Howard as Sebastian, Mr. Frank H. Westerton as Nicolas, and the two Misses Bessie respectively as Julia and Flora, Miss Mary making a particularly bright intriguing soubrette. In *A Regular Fix*, Maddison Morton's farce, Mr. Herbert Basing distinguished himself as Hugh de Brass.

16th. HAYMARKET. (*Matinée*).—On the souvenir that was to be obtained of the *matinée* performance given for the benefit of Mr. J. Maddison Morton at the Haymarket Theatre, October 16, 1889, was found the original cast of

"BOX AND COX."

A Romance of Real Life.

Produced at the Lyceum Theatre, under the management of Madame Vestris, Monday, November 1, 1847.

John Box . . .	"A Journeyman Printer". . .	Mr. BUCKSTONE.
James Cox . . .	"A Journeyman Hatter". . .	Mr. HARLEY.
Mrs. Bouncer . . .	"A Lodging House Keeper" . . .	Mrs. MACNAMARA.

So that it is just on forty-two years that this inimitable farce has been the delight of all classes of the public. Mr. Beerbohm Tree had generously given the theatre himself, and those who appeared in the several parts rendered gratuitous service in *Done on Both Sides* (another excellent farce of Maddison Morton's), in *Masks and Faces*, as played at *matinées* at the Haymarket under Mr. Tree's management, he appearing as Triplet, Mrs. Bernard Beere as Peg Woffington, and Mrs. Tree as Mabel Vane. There is no occasion to speak of their excellence. In *Box and Cox*, Mr. Arthur Williams was to have played as Cox, but he was unfortunately laid up with gout, and so Mr. Harry Nicholls took his place, and Mr. E. Robson played Box; Mrs. E. Phelps was Mrs. Bouncer; and they caused one continuous roar of laughter. Then followed "Auld Lang Syne," a song of friendship to John Maddison Morton, written by Clement Scott:

Good friends! before you pass away,
 And ere we drop the curtain,
 There's one thing I am asked to say
 Which you will cheer—that's certain!
 If I were host, I'd pledge a toast
 To shake the roof and rafter,
 In praise of one who lauded fun
 And consecrated laughter!
 If wine were here we'd drink to him
 Without more fuss or parley,
 And o'er the glass discuss the whim
 Of Compton and of Harley;
 Alas! the Harp is mute, I trow,
 We touched in Halls of Tara,
 But few allude to Buckstone now,
 And none to Macnamara!

Dear friends of old we often miss,
 On both sides the Equator,
 But there, no *acti temporis*
 Let me be the *Laudator* !
 For one is left—who then and now
 No pessimists retort on,
 The son of English “Speed the Plough,”
 Old Box and Cox’s Morton !

So here’s a hand, my trusted friend,
 Come, give us one of thine !
 No time can break, no change can bend
 The chain of “Auld Lang Syne.”

We still can sing “The Play’s the thing,”
 God bless us ! it is pleasant
 When here’s a man, a Veteran,
 Who links the past and present ;
 A man of whom no ill is heard,
 Whose epitaph will face one—
 “He never wrote an unkind word
 And never thought a base one.”

A man of whom, when work is done,
 Will own some honest writer,
 “He made men better for his fun
 And hearts of women lighter !”
 Life’s but a farce of toil and strife,
 We miss a path, or strike it :
 With such a Touchstone sweet were life,
 ’Twould then be “As You Like It.”

God speed ! old friend ! but not good-bye !
 Old friendships never sever ;
 But you to cloister haunts must hie
 Whilst we work on—as ever.
 But when at last we end the play
 And face the life eternal,
 You’ll bravely bare your head, and say
 Your *Adsum* ! like the Colonel !

So here’s a hand, my faithful friend,
 Come, give us one of thine !
 No time can break, no age can bend
 The chain of “Auld Lang Syne.”

The graceful and kindly lines were to have been addressed by Mr. Morton in person ; but, unfortunately, Mr. Tree, who had spoken them with great feeling, had to announce that the veteran playwright was too unwell to be present. However, the fact that the Committee would be able to hand him about £250 would no doubt cheer him in his sickness. A very fashionable audience filled the house, but the dramatic profession, with but few exceptions, was conspicuous by its absence. Great praise is due to

Mr. Walter Emden and Mr. Harrington Baily for their active exertions to ensure the success of the afternoon, and to Messrs. Edward Hastings and A. B. Tapping for their able stage management.

16th. AVENUE.—*La Prima Donna.* I wrote the following notice for "The Stage":—"The story on which *La Prima Donna* is founded appeared, we believe, in 'Blackwood's Magazine,' under the title of 'The Duke's Surprise.' That it forms an excellent subject for comic opera all will admit, but whether it has been made quite comic enough remains to be proved. The quality of the music was better than general. The scene opens in the audience chamber of the Duke's Palace, with a chorus of discontented courtiers and officers, and we soon learn the meaning of this. Leopold, Grand Duke of Nierstein, a handsome young sovereign, has become so impoverished that his exchequer is absolutely empty. This occurs at a most inopportune moment, for Leopold is hourly expecting the arrival of Maximilian, Prince of Hanau, and his sister, the Princess Mina, to whom he is desirous of being married. Baron Pippinstir, the Envoy Extraordinary from the Elector of Hesse-Hausen, is delighted at the state of affairs, as he wishes to prevent this marriage and secure the Princess for his own royal master, and as a reward gain the Elector's approval of his own marriage with the Margravine of Adelberg, his ward, and a wealthy widow. When matters are at this crisis, Ballard, the manager of a troupe of French players, arrives at the court with his company. Leopold had some time before ordered their attendance to take part in a series of *fêtes*. The Duke explains his poverty, and as he cannot pay them in coin, he hands them the diamond star off his breast. Struck with his generosity, the players refuse the jewel, and one and all say that they will help him in his dilemma; and so, just before the Prince's arrival is announced, and Leopold is in despair at having no retinue to receive him, his valet, Sigismund, tells him to be in no alarm, as his courtiers and soldiery have returned to their duty; the truth being that the troupe have assumed the dresses and characters of his court. In the second act Ballard determines to lull the suspicions of the old Baron by making Delia pretend to be smitten with him; she in her turn is made fierce love to by Maximilian, who takes her for a real countess, whilst her proper lover, Florival, in revenge, flirts with the Margravine, who lays herself out to catch Maximilian. All this time the love suit of Leopold and the Princess Mina progresses satisfactorily until towards the close of the act, when

Maximilian declares his intention of making Delia his wife. Leopold, knowing her station in life, will not allow this, and so the Prince refuses his consent to his sister's marriage, and is about to withdraw with her from the court, when he is induced to stay by the cajolements of Delia. In the last act Leopold has determined to avow his true position and that of his presumed courtiers, but he is almost forestalled in this by Pippinstir. The Baron has overheard a lover's quarrel between Delia and Florival, in which they taunt each other with not being what they seem, but only actors. Just when Leopold is giving up all claim to Princess Mina, a courier arrives, announcing the death of the Elector of Hesse-Hausen when out hunting, and that Leopold is consequently, as heir presumptive, the new Elector. The Prince withdraws his objection, and there is now no obstacle to the marriage. Delia and Florival are reconciled; the Baron consents to his ward the Margravine's union with Maximilian; and Ballard and his troupe and the villagers, etc., join in a final chorus of congratulation. Mlle. Sara Palma, the new prima donna, though, we think, she has not been heard in England, is of attractive appearance, possesses a flexible voice, and sings with a good method, but lacks sprightliness for comic opera. Miss Amelia Gruhn, who is quite a novice, will prove an acquisition: she is pretty, ingenuous, and has a very sweet voice. Mr. George Sinclair, another recruit to the Avenue Company, so impressed us with his singing and acting—to which an excellent stage presence and a deep baritone voice add value, that we regretted he had not opportunity for a greater display of his abilities. Mr. Alec Marsh was in excellent form, and was much applauded. Every word that he sang could be distinctly understood—an accomplishment far too rare in singers. Mr. Joseph Tapley has several good numbers; he has vastly improved both in singing and acting. The management could scarcely have hit upon a better man than Mr. Albert Chevalier for the part of Ballard. His quaint drollery and humour brought a laugh whenever he was on the stage. Two very graceful *pas seuls* were allotted to Miss Alice Lethbridge, and were most tastefully executed. Of the music generally, it may be said that it is always melodious and pleasing; portions of it rise considerably above the average, others remind one occasionally of half-forgotten airs; but all will be pronounced graceful, and the work of a musician. The greatest praise was due to Mr. John Crook for the able manner in which he conducted.

21st. GRAND.—*Ninon*, Mr. W. G. Wills' play, with which Miss

Wallis (Mrs. Lancaster) commenced a fortnight's engagement at the Grand Theatre, was originally produced at the Adelphi Theatre, February 7, 1880. Mr. Henry Neville was the St. Cyr ; the late Mr. E. J. Brooke, Marat ; Mr. James Fernandez, Baget ; Mr. J. G. Taylor, Simon ; Mr. F. W. Irish, Beaugräv ; Miss Jenny Rogers, "The Dauphin" ; and Miss Wallis, as now, filled the title *rôle*. The drama was then played in four acts ; it is now done in five. It is a "Story of the French Revolution that began in 1789 and ended in 1794," and, well written and strong up to a certain point, fails altogether in the closing scene. Joseph Baget, a jeweller and man of the people, had two daughters. One, Adèle, is supposed to have fallen a victim to the wiles of the Count St. Cyr, and in consequence drowned herself. Her father, thirsting to be avenged on her seducer, readily joins Marat (who has a hatred for St. Cyr) in persuading Ninon to take upon herself the task of ruining her sister's betrayer. To accomplish this she is to do her best to win the affection of St. Cyr, and worm from him his secrets. Both of these ends she accomplishes, the most important secret being that of her lover's being at heart a royalist and having effected the escape of the Dauphin from the Temple prison, where he would soon have died under the cruel persecution of the ruffianly Simon. In accomplishing her vengeance, unfortunately for herself, Ninon loses her heart to the man she has marked for destruction ; and when she learns that, instead of having wronged the dead Adèle, he was actually her champion and killed her betrayer, Ninon's horror may be imagined. She confesses her lover's duplicity to St. Cyr, and, as she has arranged with her father and Marat to give up her victim to the infuriated mob at a certain hour, she persuades St. Cyr to marry her, that he may prove by this act that he is not an "aristocrat, but one of the people." The weakness of the play consists in the trying to make one believe that even all-powerful love would induce a noble heart such as St. Cyr's to forgive a woman who had been so utterly deceitful, and who could carry out with such fiendish malignity a plan that would compass the death of a man she pretended to love. In such a case St. Cyr should rather have accepted death than dishonour in mating with such a creature, and to purify the character of the heroine she should have been sacrificed for clinging to the fortunes of her love in his last moments. But it has been thought necessary to have a happy ending, and so dramatic force suffers. Ninon is a character which Miss Wallis created, and is a most difficult one to render : the

struggle between her love and her revenge, her assumed light-heartedness and her self-contempt for the part she is playing, her horror of bloodshed, that is overcome only by the memory of her dead sister's wrongs,—all these must be brought into play, and were done so effectively by Miss Wallis. Mr. William Herbert supported her as the handsome St. Cyr, and Mr. Bassett Roe was excellent as the human tiger, Marat. Mr. Julian Cross was at his best in his abject fear when pleading for his life; and Mr. George Canninge made a clever character sketch of Father Beaugrav. Little Miss Allwood was an interesting Dauphin. Miss Rose Meller played with marked discretion and firmness as Josephine, St. Cyr's sister; and Miss Earl as Navette was a true type of the sanguinary woman-leader of the revolution.

22nd. GLOBE.—*Caprice*, play in four acts, written by Howard J. Taylor, revised by Fred W. Broughton. The young American actress who made her first bow to a London audience in *Caprice* created a favourable impression. Miss Loie Fuller was arch, naive, sympathetic, and could be bright and pathetic by turns. But surely in her repertoire she must have some better piece than this, which proved to be nothing but a very poor Americanised version of *An Unequal Match*. In *Caprice* Jack Henderson, a wealthy young fellow, falls desperately in love with a country hoyden, Mercy Baxter, who, innately a lady, yet from her surroundings on an American farm and her want of education, is only attractive from her good looks and her sunny unsophisticated nature. Henderson *père* objects to the match; but when Mercy, overhearing him pointing out to his son the social ruin it will bring on him, offers to give up her Jack, the old gentleman relents, and so the young people are married. What may almost be expected ensues. Jack, without actually ceasing to love his little wife, wearies of her constant solecisms and ignorance of the usages of society, and becomes peevish and fretful. At last he betrays his feelings to his friend Woodthorpe (engaged to Edith Henderson), and poor Mercy leaves her husband suddenly with the words "I'm going to learn to be a lady." Some months elapse, and Jack Henderson on New Year's Day meets at his father's house a most bewitching lady, polished, easy, and graceful, who sings, plays the piano, and is a society belle. She is introduced as Lucy Ashton; but in her Jack recognises his lost wife, whom he at once takes to his arms again and makes happy. With the exception of Jethro Baxter, the American farmer, all the other characters but the hero and heroine are mere sketches. Mr. J. G. Grahame was thoroughly earnest and true to nature as Jack

Henderson. In Mr. J. T. Herndon, a new-comer from America, we had an excellent Jethro Baxter, quaint in manner, impressive in his simple honesty, and distinctly humorous. Mr. John Maclean is always good, and so made the most of the character of the wealthy Mr. Henderson. Mr. Fuller Mellish and Miss Marie Lindon imparted brightness to the play by their love bickerings; their one special scene, where they become really engaged, was remarkably well played. Mr. Alfred Maltby (under whose direction the play was produced) and Miss Susie Vaughan made the most of their small opportunities. Mr. Aubrey Boucicault was almost too much of a rattle as the youthful Wally Henderson.

22nd. ELEPHANT AND CASTLE. (*Matinée*).—*The Senator*, original four-act comedy, by David D. Lloyd and Sidney Rosenfeld. Though only produced for copyright purposes, enough could be gathered to learn that this would prove an interesting play, turning on the good offices that Senator Rivers does to those with whom he is brought in contact. For an old man he recovers an almost hopeless claim against the Government (action takes place in America), and as a reward wins the hand of the claimant's daughter, after exposing the double-dealing of an Austrian adventurer. Further, Rivers rescues the fortune of a very charming widow from the clutches of an unscrupulous adventurer, and provides the lady with a husband.

22nd. LADBROKE HALL.—*Faust Up too Late*, burlesque, adapted by Messrs. Flexmore and Furtado, from F. C. Burnand's *Faust and the Fair Imogene*. Lyrics by Fred Flexmore. Very amusing, with some excruciating puns. Mr. Furtado, Faust; Mr. F. Flexmore, Mephisto (very clever); Miss Emilie Egerton, Imogen.

23rd. AVENUE.—*Caught at Last*, one of a series of drawing-room plays written by Lady Cadogan. The plot is of the slightest, and is merely a peg whereon to hang some rather smart dialogue between a gentleman and a lady, who, as admirer and admired, both have the same antipathy and dread for the *ridiculus mus*. The entrance of one drives them to take refuge on chairs, though the cavalier has just been boasting of his fearless meeting with "the monarch of the forest." Eventually the couple pair off, the gentleman having shown that he possesses courage by his determination to obey his lady's behests in escaping by the window at the risk of his neck. Mr. Harry Grattan and Miss Isabel Ellissen, by thoroughly entering into the spirit of the trifle, secured it a moderate reception.

24th. TURNHAM GREEN HALL.—*Faithful James*, a very amusing one-act comedy by B. C. Stephenson, should be eagerly snapped up by managers who require a first piece, and should certainly prove invaluable to drawing-room amateurs. Mrs. Duncan, a newly married lady, has a tiff with her husband, and so is persuaded by her stepfather, Admiral Vincent, to leave her lord and master and take up her quarters in an hotel pending an action for a legal separation. But the young wife repents, and recalls her husband to her, and that this may not come to the knowledge of the Admiral, makes a confidant of "faithful James." He, in order as he thinks to honestly earn the handsome tip bestowed upon him, does not hesitate to tell any amount of untruths, and so sets Mrs. Duncan and her bosom friend, Mrs. Melville, by the ears, makes Mr. Duncan frantically jealous, and brings the Admiral to the verge of insanity, as he is looked on by all as an elderly Don Juan. The complications are most amusing, and the dialogue smart. The principal characters were capitably acted by Mr. Rutland Barrington, Mr. Duncan Fleet, Mr. Adolphus Ellis, and Miss Grace Arnold.

29th. GLOBE.—*A Promise*. I wrote the following for "The Stage":—"This is the work of a young author, and shows more than decided promise. It contains a strong situation; the plot is healthy in tone and poetical in idea; the language, too, is for the most part well chosen. The hero, Dick Fenton, is rejoicing in the near realisation of his happiness—Annie Lester has promised to become his wife. They both make a confidante of Mrs. Daleyn, a merry-hearted but practical widow. Annie tells her that, though she cares for Fenton on account of his goodness to her father, she can never forget the one love of her life, Leo Hansard, whom she drove away in a fit of madness. Fenton's avowal is that his only regret consists in that his oldest friend, Hansard, who saved his life, is not with him to witness his happiness. They were like brothers, and when Leo rescued him from drowning Dick made 'a promise' that if it cost him his life he would one day repay the debt. As may be expected, Hansard returns. He has made a fortune at the Cape, and has returned to England with but one object—to find his lost love—and he calls on Fenton to help in the search. Poor Fenton learns but too soon that his Annie is his friend's old sweetheart. He will keep his promise, and, that neither Leo nor Annie shall know the sacrifice it costs him, he tells the girl that he has reconsidered the matter, and that they are not suited to each other, and that he was only flirting with her. She despises him naturally for his

avowal. He bears her contempt outwardly with stoicism, whilst his very soul is torn within him; and, when Hansard enters the room and once more meets Annie, Fenton joins their hands. The part of Fenton is one that touches almost every human emotion—joy, anxiety, happiness, and despair—and is one that the most experienced actor might be proud to play. Mr. Mellish played it so admirably that he was honoured with a special and most honestly deserved call. Miss Susie Vaughan as Mrs. Daleyn once more showed herself one of our best comedy actresses. Mr. R. M. Hickman gave but a spiritless rendering of Leo Hansard; and we regret to say that Miss Harriet Ford, another American actress new to this country, was deficient in every quality for filling the rôle of Annie Lester, one that in the hands of a sympathetic *ingénue* might be made a charming one.

31st. AVENUE.—The benefit organised to assist Miss Maud Brennan in the straits brought about by the long illness she had suffered from (owing to an accident to her foot, which entailed several operations) was a most successful one, thanks to the energy of Mr. George Alexander and his committee and the advocacy of the press. Every one was willing to assist, and so "Mons. Marius recited 'The Fatal Bootlace.' *Penelope* followed, admirably played by Messrs. W. S. Penley, W. Lugg, R. Stockton, Misses Carlotta Zerbini and Alma Stanley. This trifle brought into the conductor's seat Mr. Edward Solomon, who, needless to add, well looked after the rendition of his own composition. Mr. Harry Nicholls came next, with his recitation 'The Villain of the Piece,' and was in turn followed by Miss Geneviève Ward, who recited with much pathos and power a French poem. A scene from *The Hunchback* was the next attraction, and in this Miss Ellen Terry as Helen acted with a girlish freedom and charm of manner that roused the audience to enthusiasm. She was admirably supported by Miss Marion Terry, Julia; Mr. Herman Vezin, Master Walter; and Sam Johnson, Fathom. Mr. Hayden Coffin then rendered with taste and expression a new song; and gave way to Mr. Willard, who recited, with great power and tragic intensity, Alfred Berlyn's poem, 'Coming Home.' Mr. J. L. Shine followed with a rollicking Irish ditty, and Mr. James Fernandez, in his wake, gave 'Bessie and I,' with power of pathos that had considerable effect upon the house. Then Miss Nellie Farren and Mr. Fred Leslie delighted every one with a scene from *Ruy Blas*, consisting of a song and dance, 'Because our mother told us so.' Miss Amy Roselle next appeared, and gave with considerable effect Clement Scott's 'Woman and

the Law,' and was in turn followed by Miss Marie Tempest, who rendered in delightful style 'Sweet September.' Sydney Grundy's *Man Proposes* was the next item, and in this Miss Kate Rorke as Bell Huntingdon acted in a charmingly artistic manner, and received valuable support from Miss Kate James as Dinah, and Mr. E. W. Gardiner as Captain Huntingdon. The next to appear was Miss Letty Lind, who gave a gracefully executed dance, which was encored, and was followed by Mr. Ben Davies, who, in good voice, sang delightfully a love ballad. Then Miss Annie Hughes gave, with much grace and simple pathos, a recitation of a little love history, and Miss Lalor Shiel afterwards came forward and contributed in a clever manner the song from *Bob à la* Miss Pattie Rosa. *A Pair of Lunatics*, W. Walker's smart little duologue, introduced Miss Maud Millett and Mr. George Alexander, who as Clara Manners and George Fielding respectively caused roars of laughter. M. Marius, who had freely given his theatre for the *matinée*, next appeared, and asked the audience if it was too tired to sit out the first act of *La Prima Donna*, and, Oliver Twist-like, the audience answered 'No.' Then M. Marius said a few kindly words about Miss Brennan, and called on Mr. Alexander, who stated that something like £450 had been got together for Miss Brennan, and that £35 of that had been contributed by the sale of programmes by the several young ladies who had volunteered to undertake their disposal."

31st. The Royal Victoria Theatre, Stalybridge, burnt down : everything destroyed ; built in 1861.

XI.

NOVEMBER.

2nd. PARK HALL, Camden Town.—*A Stuffed Dog*, a Sirius comedy, in two barks and a bite ; written by J. A. Knox and E. Alwell (for copyright purposes).

4th. GRAND.—Miss Wallace produced *Adrienne Lecouvreur*, a play in which none but the most talented actress dares attack the title rôle. In its development great tenderness and force are required, and Miss Wallace brought both to its effective representation. Mr. William Herbert was the Maurice de Saxe, and was

best in the lighter portions. The exquisitely drawn character of Michonnet was scarcely done justice to by Mr. George Warde. Miss Rose Meller was the beautiful but vindictive Princess de Bouillon, and acted with considerable force.

4th. SURREY.—*The Miser's Will*, by Tom Craven. This four-act drama was faulty in construction, and was very transpontine in its incident. There was the usual miser's son, who poisons his father to prevent the disposal of his property, which is left to the gentle heroine; and there was the general confusion as to two wills, one of which the villain felt he ought to destroy, and did not know what to do for the best.

4th. ELEPHANT AND CASTLE.—*The Irishman*, drama in four acts. This had for its moving spirit a rascally agent, who hates his master's nephew and loves the girl the young fellow is engaged to. The sweethearts go through fearful dangers and vicissitudes, but at length virtue is triumphant and villainy punished. The drama was pronounced a success.

5th. ST. GEORGE'S HALL.—*Noughtology, or Nothing*, proved to be one of the most extraordinary productions that has ever been seen on the English, or indeed any other stage. It is written by an American gentleman named Frederick Stanford, and may rightly be spoken of as christened, for in one of the wildest speeches ever uttered, the author, at the end of the third act, spoke of it as his baby, which, if "that mighty power the press" pronounced to be "scrofulous" or "rotten," "would not be heard again." That it will never be heard again may be looked upon as certain, for it was quite impossible to gather anything of the plot, further than that it was to show "the want of Something in the Nothingness of Nothing at the bottom of it all," or the meaning of dialogue and speeches which, extending over four acts, did not contain one really comprehensible sentence, but appeared to consist of a number of words strung together without any possible reference to each other. Some idea of their style may be formed from those the author used in a "superfice sketch of plot taken from real life, embodying the paramount scheme through a systematic series of pertinent events and individual characteristics of producing a literary and dramatic portrait of conceit." Those who can obtain a copy of the book will surely add it to their collection of literary curiosities. The production must not be passed over, however, without reference to one young actress, Miss Florence Bourne, who threw such earnestness into the acting of a ridiculous part as evinced high qualities for use in burlesque.

6th. CRITERION. (*Matinée*).—*Her Own Witness*. The following

notice appeared in the "Observer":—"The *matinée* given at the Criterion last Wednesday for the purpose of introducing Dr. Dabbs' new play, *Her Own Witness*, was more interesting than most efforts of the kind, though its interest can hardly be said to have centred in the dramatic production of the afternoon. This proved to be a modernised and pseudo-scientific version of the story of *La Sonnambula*, having for its heroine a lady who compromises herself while walking in sleep, and only clears her reputation by sleep-walking again amidst less risky surroundings. It is a very awkward form of somnambulism from which Mrs. Basing suffers, for her nocturnal ramblings lead her to the door of her old lover, an Italian, who has already given her generous and easy-going husband fair grounds for jealousy. Under ordinary circumstances it would, of course, soon be discovered that the young wife's apparent misconduct was merely the harmless, though inconvenient, manifestation of what is, after all, a form of mental disease. But, not without ingenuity, Dr. Dabbs complicates the situation by making the man who could throw most light upon it—the Italian lover—fall down dead, killed by the shock caused by the strange proceedings of his married sweetheart. As the lady is wholly unconscious of what she has done, she can, of course, explain nothing; so the only thing for her husband, long-suffering though he be, to do, is to insist upon a separation, and some years elapse before the pair meet again. At this point Dr. Dabbs' play improves in one way and degenerates in another. It touches something higher than the average level of domestic drama in the conception of Pauline's attitude towards the husband whose passionate love would lead him to forgive her and take her back, even though he could not honestly accept her protestations of innocence. She will resume her position only as a wife whose word is believed, in spite of all the evidence that appearances can bring against her; and the conflict of pride and passion admits of genuinely effective interpretation. Unfortunately this higher dramatic flight is soon dragged down again by a commonplace elaboration of the plot, which turns the discarded wife into a long-lost heiress, whose claim to her fortune is known only to a vulgar adventurer named Captain Bill. The consequence is, that just when our attention is pleasantly concentrated upon the relationship between husband and wife, it is frittered away upon the extravagant humours of the Stock Exchange 'captain,' and his ingenuous efforts to blackmail the present possessor of Mrs. Basing's property. In the end, however, the preposterous Bill is made to help establish the

heroine's presumptive innocence, as he is one of those present at her second sleep-walking attack, and thinks he has got hold of a treasure when he secures a piece of paper to which she has unconsciously affixed her signature. The crudities of the piece itself, which is by no means badly written, were readily forgiven for the sake of the really clever acting to which it gave rise on the part of Miss Elizabeth Robins, now a member of the Haymarket company, but recently working under the accomplished guidance of Miss Geneviève Ward. Miss Robins showed something more than promise, for her tact saved several difficult scenes, and her emotional earnestness was as noteworthy for its reserve as for its sympathetic force. In other respects, too, the cast was one calculated to do the tentative production full justice, for there was refinement as well as manliness about Mr. Nutcombe Gould's rendering of the pardonably mistaken husband; there was good intention, if inadequate execution, in Mr. Ben Greet's Captain Bill, and there was pleasant comedy in the minor impersonations exhibited by Miss Winifred Fraser and Mr. Rodney." *Her Own Witness* was preceded by a bright comedietta for three performers in Mrs. Greet's *Flying Visit*, which is sure to be seen on the stage again. Angelique and Ned are two cousins, who have never met, but are destined by their parents to marry each other, to which they both have a strong objection. They are so young that the girl is at a convent learning English, and the lad at a neighbouring college. He breaks out of bounds, and to escape his pursuers drops over a wall into the convent garden, where he finds Angelique doing penance for insubordination. They presently become great friends,—even more, for we leave them delighted to know that they may look forward with pleasure to being married, having quite got over their repugnance to the bitter and hateful idea. Miss Florence Tanner was a bewitchingly passionate, spoilt little thing as Angelique, and her French very good; and Mr. Roland Atwood frank and boyish as Ned Devereux.

7th. STRAND. (*Matinee*).—In *Kleptomania* Miss Ruth Rutland appeared as Lady Josephine, and Mr. Edwin Brett as Major-General Blair. Both were well received.

8th. PARK HALL, Camden Town.—*Don Quixote*; or, *The Knight and the Squire*, comic opera; words by H. B. Smith, music by R. De Koven.

9th (Saturday).—Death, at Edinburgh, of Mr. George Stone, of the Gaiety Theatre, London. As an actor he was universally appreciated, and, as a man, esteemed by all who knew him.

11th. OLYMPIA was occupied by Messrs. Barnum and Bailey's "greatest show on earth" for the amusement of the public. The menagerie and side shows are hardly within the province of this book, but Kiralfy's production of *Nero; or, The Destruction of Rome*, was, for its excellence, whether as to music, processions, or dances, not to be surpassed.

11th. Miss Loie Fuller suddenly closed the Globe Theatre.

14th. STRAND. (*Matinée*).—*Stop Thief!* three-act "desperate" farce, by Mark Melford. The author always taxes one's imagination beyond most writers; even his warning to us in calling his farce "desperate" scarcely prepared us for its extravagance. The whole thing turns upon the loss of a pair of inexpressibles, in which one Timothy conceals his Derby winnings, and which inexpressibles his wife sells, and then comes the pursuit after them. A sanctimonious humbug, a timorous lover of his daughter, and a precocious office boy, provide the most of the genuine fun; for some of it is not what all audiences would like.

14th. WANDSWORTH.—*An Italian Romance*, by Philip Darwin, contains a bright, though not quite novel idea, of a gentleman, set to propose for a lady on a friend's behalf, winning her for himself; *The Light of Other Days*, by Rose Meller, poetically describes how a soured rich man discovers in the girl that he objects to as a wife for the hero, his own daughter; and *The Sword of Damocles*, by Philip Darwin, is a farce of the "Adelphi screamer" order.

15th. Death of Mr. E. D. Ward (Kenny), at the Royal Infirmary, Edinburgh, thirty-six years old. During the greater portion of his histrionic life he was a member of Mr. Toole's company.

17th. Royalty Theatre, Paisley, burnt down.

18th. AVENUE.—*The Belles of the Village*, written by Hugh Foster, music composed and arranged by John FitzGerald, and produced at the Avenue for a series of *matinées* by the "London Juvenile Opera Company," was gaily written, had a little undercurrent of pathos, and was admirably acted and put upon the stage. I must call attention to the acting of Alfred Bovill as the village beadle—a born comedian; and of Frank Mettrop, as the elderly Gideon, with a love for "baccy," who was little behind him. Miss Rose Kilner was one of the most graceful dancers I had seen for some time, and Miss Bessie Colman (Sergeant Pike) should shine in light comedy in the future. I have reserved Fred Alwood, the sailor hero, till the last. He acted and sang well, and his "hornpipe" gained a treble encore.

20th. THE ROYALTY opened on this date under the joint control of Messrs. Augustus Harris, Arthur Roberts and Henry Watkin,

and with a burlesque written by Cecil Raleigh, with music composed for it by Walter Slaughter. For *The New Corsican Brothers* at first there seemed some hope, but this rapidly dwindled away, and it was only the excellence of the music that caused a good-natured audience to allow it to go on to the close.

20th. BRITANNIA.—*Taken by Storm*, sensational four-act drama, by Hal Collier. A curious but clever piece of mosaic, of the most striking characters and situations in the various melodramas which have been set before us of late years.

21st. ST. GEORGE'S HALL.—*Stella*, three-act comedy, by B. W. Findon, showed great promise from its characterisation and in many places thoroughly witty dialogue. Its weakness lay in the motive of the plot. A respected man of middle age is preyed upon by a companion of his stormy youth.

23rd. COMEDY.—Though *The Pink Dominos* was first played at the Criterion, March 31, 1877, and much of that which then caused the fun of the incidents must at this later date have proved *caviare* to the multitude, yet the writing is so clever, the situations are so genuinely humorous and fit so well into each other, that they exercised their old influence, and the revival was greeted with shrieks of laughter. The cast, which is given under "New Plays," was altogether so good that it would be almost unjust to single out any one individually for comment. F. W. Broughton's comedietta *One Summer Night* preceded the piece of the evening. It is not of great interest, but contains the author's usual good dialogue. It was cast as follows:—Mr. W. Lugg, Mr. Lawton; Mr. A. Boucicault, The Hon. Sutherland Levaie; Mr. W. H. Day, Capt. Sidney Carew; Mr. Bearne, Arthur Laurence; Miss Adair, Sybil Lawton; Miss Rickards, Margaret Ashley; Miss Chaloner, Susan.

23rd. Gaiety Company sailed for America.

23rd. LYRIC.—*The Red Hussar* proved an interesting "comedy-opera," for Mr. H. Pottinger Stephens gave us some story (though improbable much of it) in his libretto, and Mr. Edward Solomon gave us some very melodious compositions of a higher class than he has hitherto attempted; his orchestration, too, was specially characteristic. The interest of the story turns on the fortunes of Kitty Carroll, a glee maiden who loves Ralph Rodney, a good-hearted spendthrift, and engaged to Barbara Bellasys, a wealthy heiress who soon casts him off when she learns he is penniless. In his desperation he takes the shilling from Corporal Bundy, the comic character, and joins the army in Flanders. Kitty follows him, and manages to enlist as a "Red Hussar." She performs

prodigies of valour, and is promoted on the field. Rodney for leaving his post is likely to be shot, but Barbara arrives in the nick of time with his discharge, which she has purchased on hearing that he is heir to large estates. But she is wrong, for these prove to be really the property of Kitty Carroll, who bestows her hand on Rodney. Barbara pairs off with Sir Harry Leighton, and the Corporal with Mrs. Magpie, a camp follower. Miss Marie Tempest (Kitty), Mr. Ben Davies (Rodney), Mr. C. H. Coffin (Leighton), and Mr. Arthur Williams (the Corporal) were all admirable. The *mise en scène* perfect, dresses (designed by Besche) in the best taste, and Mr. Ivan Caryll's masterful conduct of his orchestra was universally praised. Mr. Charles Harris achieved another triumph by his stage management, and Mr. J. H. Leslie gave further proof that expense is not a consideration with him in his productions.

26th. GAIETY.—George Stone benefit. *Good for Nothing, A Midsummer Night's Dream, Ruy Blas and Blasé Roué*, with strong casts; numerous "incidentals." £1100 realised.

27th. ATHENÆUM HALL, Tottenham Court Road.—*Run to Earth*, four-act drama adapted fairly cleverly by an anonymous author from Miss Braddon's novel of the same name, and the incidents of which it follows closely; the dialogue would bear some improvement. The acting requires no comment, as, from insufficient time having been devoted to the preparation of the play, it was impossible to judge of the capabilities of the cast. On the same evening was produced for the first time a very poor farce by Miss Alice O'Connell, entitled *All Jackson's Fault*.

28th. Death of Horatio F. Lloyd: made his first appearance on the stage in 1829; born in 1808.

28th. Death of Mr. Frederick Clay, the well-known composer; born August 3, 1839. Had been a sufferer for many years.

28th. GARRICK.—The enthusiasm manifested on the fall of the curtain on the first night of *La Tosca* was sufficient evidence of the artistic success that Mr. Hare and his talented company had achieved. That the adapters have done their work well no one will gainsay: in fact, save in one respect—in making Floria Tosca the wife of Cavaradossi instead of his mistress, as in the original, which many, myself among the number, consider a mistake—they have even improved on the French version. Of the merits of Sardou's play, *as a play*, there is no occasion for me to express an opinion, as I did so last year and previously; but terrible as is the story in its unmitigated cruelty, it holds an audience spell-

bound and hushed, when represented as it is at the Garrick. Mr. Hare deals liberally with his public. We have Miss Rose Leclercq engaged to play Queen Maria Carolina, though she only appears for a few moments in one act; but then there is no other actress who would make the part stand out as a gem. Then we have Mr. Gilbert Farquhar, who can so well represent the courtly though fatuous old noble Attavanti, and Mr. Sydney Brough as the *spirituel* witty Frenchman, Trevillac. Miss Bessie Hatton, again, is selected to play Gennarino, the boy's part, with the result that, though we only see her in the first act, we remember her performance with pleasure; and Mr. Charles Hudson as Schiarrone, the blind executioner of a ruthless master's will, shows himself the fit instrument for any fell purpose. Even Paisiello, the *maestro*, Mr. Hamilton Knight makes a feature in his one scene by the excellence of his by-play. Of the perfection of the scenery and appointments it is impossible to speak too highly. Let us now turn to the principals. Mrs. Bernard Beere in the first two acts appears to less advantage than later; her love is rather that of a petulant and exacting *mistress*, who knows by what frail tenure she holds her lover, than the abiding affection of a wife, who may be jealous, but is so from temperament rather than from doubt in her husband. But when the time of trial comes, and the unhappy woman discovers that she has been made a tool of Scarpia's, and that her insane suspicions may probably cost Cavaradossi his life, her passion was supreme, and her agony when the man she adores is suffering the torture was heartrending. And when Scarpia in the next act makes his infamous proposal, her indignation, the struggle that racks her very soul, were powerfully sustained. The actress rose to all the demands made upon her, and proved herself a tragedienne of the highest order. Mr. Forbes Robertson reads Scarpia as a man who allows no obstacle to stand in his path. Outwardly calm, unimpassioned and without feeling, he is at heart a sensualist, gloating over the sufferings of his victim; like a snow-covered volcano when the lava of his lustful passion bursts forth, it carries him away and brings destruction on everything in its course. In his great scene with La Tosca these two sides of his character were exemplified with a force rising almost to perfection, and the applause with which the actor was greeted showed that his efforts had been appreciated. Mr. Lewis Waller, as Cavaradossi, was all that could be desired—happy and tender in his love-making, strong and manly in his sufferings and his torture. Mr. Herbert Waring gave a poetic reading of Angelotti, noble in the expression of his

patriotism, and exhibiting a melancholy pathos when he too truly foretells the end of all his hopes and fears.

28th. STRAND. (*Matinée*).—*The Jackal*, comedy in three acts, by Alec Nelson. In its present form *The Jackal* will not be seen again, but there are possibilities of its being strengthened and rewritten. Alec Nelson (Dr. Aveling) has written some rather poetic little pieces, but there is a bitterness and an Ibsenite exposure of the shoddier specimens of humanity in his work that would give one a contempt for mankind, were we all such mean or weak creatures as he sets before us. Reginald Smith is a hard-drinking, dissolute fellow, who is generally supposed to be a talented dramatist and writer, the work for which he gets credit being really done by Jack Hall (nicknamed the Jackal). Why Hall does this no one can understand, for he gets nothing but abuse from the man for whom he does so much. His eyes are opened at last, however; for Reginald Smith, in order to compromise Sophie Burroughes, a rising actress, gets her to his rooms; but her reputation is saved by Hall, who, thinking her all that is pure and good, is madly in love with her. She is anything but an estimable character: she is a *divorcee*, encourages every man she comes across, and only by the merest chance escapes from marriage with Reginald, which, had the author only allowed, would have dealt but justly with the worthy pair. The character of Ruth, Reginald's sister, is intended for a sympathetic one, but the young girl looks with too little horror on her brother's misdeeds to make her quite lovable. Miss Bealby, who gave the *matinée*, played Ruth. She was agreeable and bright, but must gain experience. Miss Maud Milton showed considerable resource as the worthless actress, but it was impossible to make the part a good one. Mr. Royce Carleton was an arch villain, and Mr. Fred Terry excellent as the good-natured, trusting Jack Hall. Mr. Arthur Williams made a hit as a kind-hearted, battered old broker's man Octavius Dell. The other characters, were done the most with by their respective exponents.

30th. PRINCESS'S. *The Gold Craze*.—When an author has turned out such good work as Mr. Brandon Thomas has in *Comrades*, *The Colour Sergeant*, and *A Highland Legacy*, it might naturally have been expected that if he ventured on melodrama we should get something of at least average merit, more particularly when we bear in mind that he is an actor of standing, and should have considerable knowledge of stage effect. *The Gold Craze* was a woeful disappointment. His dialogue, generally so good, was mostly commonplace; some prettily worded and

pathetic speeches were spoilt by being inordinately long, and by being delivered at inopportune moments, and his characters were robbed of their interest by their inconsistent actions. The story runs on almost the conventional lines : a villain, betrayed by an accomplice whom he deceives ; a heroine whom the villain wishes to make his own ; and a hero who, in order that his ruin or death may be accomplished, is made to appear the committer of a forgery, is sent out to the African gold-fields to be attacked by infuriated miners, and is induced to attempt an escape from a French prison that he may be shot down by the sentries. Sundry tirades on cheap German labour and grinding down the Englishman, a little love-making between an imbecile old cashier and a sharp-spoken but good-hearted old maid, make up the sum and substance of the whole. Only those who saw the piece on the first night are aware of how much credit is due to those who appeared, for so bravely fighting against adverse odds. Before the first act was half over, that titter which the actor so well knows and dreads, had begun ; and once that is set up, good-bye to all hope for the rest of the play ! All I can say is, that it was no fault of any one in the cast that *The Gold Craze* was a failure. They did their best, and therefore no one individually should be singled out for praise or censure. If one or two did not do all that might have been expected of them under happier circumstances, the blame must be laid upon the author.

30th. NOVELTY.—Mr. George Turner reopened this theatre with *The Spy; a Story of the American Rebellion*—drama in five acts. If anything could be calculated to continue the misfortune of this house, the production of such a wearisome hash-up as this play turned out to be, might certainly effect it. The new lessee, Mr. H. H. Poole, and Miss Alice Raynor worked hard, but it is difficult to make bricks without straw.

XII.

DECEMBER.

2nd. Death of Mr. Clifton Lyne, known under the journalistic name of "Lewis Clifton." He collaborated in several plays, and in the libretto of *Marjorie*. He was a generous friend and an upright gentleman.

3rd. COMEDY. *Matinée* given by Miss Henrietta Lindley, of *The Colonel*.—In the cast the following were good: Mr. William Herbert, Col. W. W. Woodd; Mr. Frank Rodney, Richard Forrester; Mr. Nutcombe Gould, Lambert Streyke; Miss Mary Collette, Nellie; Miss H. Lindley, Mrs. Blythe.

4th. COMEDY. (*Matinée*).—*Gretna Green*, new English comedy-opera, in three acts; libretto by T. Murray Ford, music by John Storer, Mus. D. This was played at a second *matinée*, and showed improvement even then, and gave hopes that, with *considerable* cutting, the book might do a little more justice to the music, which was meritorious. Merely to sketch the outline of the plot, a young fellow is to inherit property contingently on his marrying a certain lady. To ascertain whether he should approve of her for his wife, he introduces himself as his own secretary, and induces a drunken strolling player to take *his* place. It is understood that the piece will be seen again, considerably modified. Mr. Richard Temple (as the player), Miss Leonora Braham, Mr. George Temple, Mr. Broughton Black, and Miss Giulia Velmi, rendered valuable assistance.

5th. OPÉRA COMIQUE.—*Madcap Midge*—new domestic comedy in three acts, by Charles S. Fawcett. This piece was written to introduce to London notice an American actress (Miss Louise Litta), who opened this theatre with it; but neither the play nor the "star" was sufficient to keep the house open later than the following Monday, the 9th. The following appeared in "The Stage":—"Madcap Midge starts fairly well, but after the first act it is weak and stupid. Allan Pettigrew steals £500 in notes from a bank in which he and his reputed father have employ. Upon reaching home he repents, confesses all to John Pettigrew, and departs for Bombay. John places the notes in an open drawer, and they are again stolen, this time by Edward Wilding, the real father of Allan. Edward Wilding is arrested, and then, to clear himself, explains that he found the notes in John Pettigrew's house. At once suspicion falls upon Pettigrew, and the first act falls upon his determination to shield Allan and bear the crime upon his own shoulders, with the result that he is dismissed from the bank. In the second act Midge, who is Allan's sister, has been obliged to accept an engagement as a lion tamer in her own father's circus, where she is visited by Sir Geoffrey and his son Royce, who is in love with her. A sum of money is given Wilding, and Midge is taken away by Sir Geoffrey. In the third act Wilding's deserted wife turns up in the guise of a French governess, who has been instructing Midge. Allan returns from Indi

and clears old Pettigrew from all guilt. Wilding is compelled to fly from the country, Royce is given permission to marry Midge, and general happiness prevails. It were waste of time to fully detail the action of the piece, which, after the first act, becomes dull and insipid." Miss Litta showed she could play the banjo Mr. J. C. Grahame as Edward Wilding, Mr. Edward O'Neill as Allan Pettigrew, and Mr. John Maclean as John Pettigrew, did their utmost to save the piece.

7th. SAVOY.—In *The Gondoliers* the dramatic action, so to speak, if the term be not too dignified, begins on the Piazzetta, Venice, where the gondoliers and contadine mingle in picturesque animation. The entry of Marco and Giuseppe Palmieri, "the pink and flower of gondolieri," gives rise to even livelier doings, for the much besung pair have come to seek their brides. Each must take to wife the girl he shall catch blindfold. Misgivings as to whether, for Marco and Giuseppe with hearts already given away, the task is congenial, are soon set at rest by the fortunate capture of the fair objects of affection—Gianetta in the arms of Marco, and Tessa in those of Giuseppe. As the whole party trip off to the wedding, the Duke of Plaza-Toro, an impoverished grandee, arrives with his wife and daughter Casilda and the "suite"—a solitary retainer. The ducal party "to Venetia's shores have come" in search of the heir to the vacant Baratarian throne, to whom Casilda was married by proxy in infancy. This heir was in childhood spirited away by order of the Inquisition, in consequence of the ruling king having become a convert to Wesleyan Methodism, and thus placed the state religion in jeopardy. Meanwhile, during the search for Casilda's husband, the impecunious nobleman is engaged in the novel experiment of turning himself into a company, under the title "The Duke of Plaza-Toro, Limited." The duke and duchess retire in furtherance of their projects, and during their absence Casilda and the "suite," who is secretly her lover, lament the fate that is about to separate them. A fresh personage is then introduced in Don Alhambra del Bolero, the grand inquisitor, who explains how he stole the infant prince,

"And left him gaily prattling
With a highly respectable gondolier,
Who promised the royal babe to rear
With his own beloved bratling."

But unfortunately the gondolier soon afterwards died, and left it a doubtful matter which of the children was his own son, and which the heir. The duke and his wife and daughter depart; the gondoliers and contadine return. To Marco and Giuseppe,

now married to Gianetta and Tessa respectively, the grand inquisitor imparts the wonderful news that one of them is King of Barataria, and that until it is ascertained which is the lucky potentate they are to reign jointly. They must immediately embark for their kingdom, he says, where an insurrection has broken out. Farewells are taken of Gianetta and Tessa, the gondoliers, and contadine; the showy lateen sail of a xebec lying in the Grand Canal at the back is quickly hoisted, and Marco and Giuseppe go aboard with Don Alhambra. The scene of the second act is laid in a Moorish pavilion at the Baratarian palace—a very marvel of exquisite stage setting. Soon the new socialistic procedure of the court, which furnishes the opening scene, is interrupted by the unlooked-for appearance of Gianetta and Tessa, accompanied by the laughing, inquisitive contadine. The royal husbands warmly welcome their consorts, but when the fact of the marriage in infancy leaks out there is sore distress. Anon come the Duke of Plaza-Toro, Limited, "floated at a premium," and the grand inquisitor, who remarks that Inez, the foster-mother, now receiving the attentions of the torturer, will shortly be there to identify the rightful king. But Inez has a confession to make little contemplated by Don Alhambra. Neither Giuseppe nor Marco was the royal babe, but Luiz, the "suite," for whom she substituted her own son, in order to secure additional means of secrecy. Luiz and Casilda, therefore, ascend the throne, while Marco and Giuseppe, if deprived of their brief majesty, are happy in the wives of their choice. It was universally admitted that never had Mr. Gilbert written more whimsically or cleverly, and never had Sir Arthur Sullivan composed music more fitted for comic opera. The entire work was a most complete success, and appeared likely to eclipse in length of run any of its predecessors. As usual here, the cast was so good that there is no occasion to descant on the qualities of those already and long associated with the Savoy; but it may be well to add that Mr. Frank Wyatt, Mr. Brownlow, and Miss Decima Moore, new-comers, proved themselves worthy to join such a company.

9th. Death of Mr. Frank Wensley, a rising young vocalist and actor, aged twenty-two.

9th. COURT.—*To the Rescue*, one-act comedietta by Dora F. Greet (originally tried at a Prince of Wales's *matinée*, June 13, 1889). Although the language is in most portions of Mrs. Greet's little curtain-raiser tenderly and poetically written, it is sometimes a little untrue to the nature of the lowly fisherman who

has to use it ; that there is often poetry in the rudest beings may be admitted, but its expression is generally roughly given, and not with the polish of the cultured. Merely shifting the scene to a humble cottage in a fishing village, the story in itself has frequently been used before. Jack Coppin has saved Polly's life when she was a little child ; she grows up to be a comely maid, and Jack discovers that he has lost his heart to her, when his mother, Granny Coppin, perhaps to bring about a confession on his part, tells him that a young fellow is after her. Jack, to learn his fate, tells Polly in the third person of how a rough sea-dog loves her. She takes his pleadings as coming from himself, and says that the avowal makes her happy, whereas he misunderstands her and takes her consent as given to the man of whom he is thinking. Jack's being called upon to join the lifeboat's crew and go out on a perilous service makes the girl's feelings for him so evident, that his eyes are opened, and all ends happily. The little piece is not strong enough, unless played with intense feeling ; and neither Mr. Boleyn as Jack Coppin, nor Miss Harrington as Polly, touched the hearts of the audience. Mrs. E. Phelps was very good indeed as the motherly Granny Coppin, and Mr. F. Farren smacked of the salt water as the coastguardsman, Bill Kedge.

9th. ST. GEORGE'S HALL.—*The Verger* ; one-act vaudeville, by Walter Frith, music by King Hall : German Reed Entertainment.

10th. *Faust up to Date* produced at the Broadway Theatre, New York.

12th. TOOLE'S.—*Fool's Mate*, comedy in one act by Fred W. Broughton. Like all the author's work, this proved to be neatly written, and indeed contained much strength. Dorothy (Miss Gracie Murielle) is a precocious child, that having learned something of the meaning of the word strategy, and of the mystery of "fool's mate," turns the knowledge to considerable account by picking the pocket of the Earl of Somerdale (Mr. Bassett Roe) of a letter which compromises her father politically, and causing his lordship innocently to burn the document. The compromising paper is intended to be used by the earl to force Mary Egerton (Miss Mary Kingsley) to accept him as her husband. A little cutting in the opening would be advisable. The parts were well filled, and despite some affectation, Miss Murielle (for whom the play was written) showed considerable gifts.

12th. Death of Robert Browning, poet and dramatic author.

14th. KILBURN TOWN HALL.—*Our Bairn*, farce in one act by F. Hawley Francks. Improbable, but very droll, and smartly

written. A rich old laird announces his intention of coming to see a young couple who have great expectations from him. They think these would be more likely to be realised, had they "a bairn"; and so persuade a diminutive friend to assume the character. The laird is pleased with the chick at first, but soon discovers, from the precocity of the youth, that he has been imposed upon; but, as usual in farces, all ends happily. The author very good as the Scotchman. On the same evening Mr. Edwin Turner played Sir Archibald Carlyle, and Miss Edith Grey Lady Isabel in *East Lynne*, with merit.

15th. Death of Mr. W. E. Blatchley, comedian—universally regretted.

16th. PAVILION.—*After Long Years*, comedietta in one act, by Gerald Godfrey.

18th. PRINCESS'S.—*Master and Man*, placed in evening bill. (The full cast will be found among new plays, etc.) The play was enthusiastically received.

18th. Death of Mr. Joseph Mackay, aged thirty-nine. Artist, poet, and dramatist.

18th. ST. GEORGE'S HALL.—*A Friend in Need, a Friend Indeed*, one-act comedietta, by H. W. Capper. Should be called a farce. A briefless barrister, fearing his goods and chattels will be seized, removes them to his chum's room in the same house, and this leads to some complications, owing to visits being paid by their respective friends to the wrong apartments. Dialogue good, but wants cutting. Well played by Chandos Amateur Dramatic Society.

19th. GLOBE.—Mr. F. R. Benson, who had gained some reputation in the provinces in Shakespearean characters, opened this theatre with *A Midsummer Night's Dream*.—For beauty of scenery, correctness in costume, and general perfection in stage-mounting, it would be difficult to surpass the production now under notice. Taking into consideration the limited space at command, Mr. Hugh Moss achieved wonders, and was deservedly complimented on the excellent result of his efforts. The arrangements for spectacular display in both the exterior and interior of Theseus' Palace, the exquisite beauty of Titania's Bower, with its numerous elves tripping here and there, and peeping forth from all sorts of nooks and crannies, the twinkling lights of the glow-worms, and the excellent setting of "A Wood near Athens," will long be quoted by playgoers. To add to the enjoyment of these scenes, Mendelssohn's music was well executed by a competent orchestra under Mr. Bogetti, and the songs "Over Hill and Over

Dale" (Cooke), "On the Ground," the incantation "What thou seest," the chorale "Ye Spotted Snakes," and the duet "I know a Bank" (Horn) were more than pleasingly rendered by Miss M. Townsend, Miss Mitchelmore, Mr. Otho Stuart, Mr. George Adams, and Mr. Stedman's choir. On the opening night the company one and all suffered from extreme nervousness. Cares of management pressed on the young lessee, Mr. F. R. Benson, and his Lysander accordingly suffered. Miss Kate Rorke has so long been identified with modern comedy that her Helena was of that order, and disappointed those who had expected great things from this talented young actress. Miss Ada Ferrar's Hermia was distinctly good, and this lady will surely make her mark. Mr. Sidney Price was a very capable Theseus, especially as he undertook the part at the shortest notice. Mr. Herbert Ross as Demetrius was uneven, but at times showed considerable promise. Mr. Otho Stuart proved himself a Shakespearean student, and delivered the text admirably; so did Mr. G. M. Howard as Philostrate. Mrs. F. R. Benson was a graceful Titania; Miss Grace Geraldine a mischievous and sprightly Puck, and Miss Marion Grey an attractive Hippolyta. Much amusement was caused by Bottom and his companions, though there was far more low comedy than is legitimate in Shakespeare. Mr. G. R. Weir, as Bottom, introduced some clever and original business, which was well received. I ought certainly to mention most favourably the dances arranged by Mr. Ozman, and the truly artistic scene painting by Mr. Hemsley, who also provided an interesting subject for the new act drop, representing the Globe Theatre, Bankside, with a view of Old St. Paul's, the Bear Pit, and the Royal Pike Ponds, as they appeared in Shakespeare's time. A subsequent visit showed me that the company had one and all much improved, and made me look forward with considerable hope to the further Shakespearean productions announced for the near future.

19th. IFFLEY HALL, Hammersmith.—*The General*, farce by Wykeham le Newte.

19th. CRITERION. (*Matinée*).—*Man and the Woman*. Mr. Buchanan would, I think, have added to the interest of a clever and well-written play, had he not shown us so clearly in his first act the means whereby his heroine would be extricated from her difficulties: Gillian Dartmouth is one of those unhappy women who, married, when quite young in her case, to Philip O'Mara, soon discovers her husband to be everything that is wicked and base. After seven years of ill-treatment, he robs her of what she possesses and deserts her. She inherits a little property,

assumes the name of Dartmouth, and, as after some time she learns her husband is dead, thinks herself justified in accepting the love of Sir George Venables. The day before her marriage with the baronet, O'Mara presents himself again, and at once claims to resume his masterly position in the household. Rather than submit to this, Gillian leaves everything behind her but her child. Piqued at her repugnance, O'Mara employs Stokes to steal little Dora, knowing that this will bring his wife back. She does return, and, driven to desperation, she determines to appeal to the Divorce Court and free herself. In this course she is supported by the Rev. Mr. Bream, "a muscular Christian," whereas the Rev. Dr. Herbert, a narrow-minded churchman of the old school, believing that nothing should part man and wife, urges her to forgive O'Mara, who has won him over by his hypocritical sycophancy. Which course is the right one? Mr. Buchanan evidently inquires in the abstract; but in his play O'Mara is assassinated by Jake Owen, whose wife the libertine husband has taken from her home and then left to starve. The materials are not very new, but appear so in the vivid telling; and Miss Myra Kemble, an Australian actress, made her *début* in England, and is certainly an acquisition to the London stage. She is ladylike, has a very sweet voice, and is in sympathy with her audience. Mr. Cyril Maude had a very difficult part to play,—a polished gentleman outwardly, a man of artistic tastes and of honeyed accents when it pleases him; when he does show the cloven hoof he betrays himself to be a cowardly bully, devoid of every manly feeling. Even such a complex character as this the young actor very nearly succeeded in rendering to perfection. Mr. Beauchamp and Mr. Nutcombe Gould were excellent as the different types of clergymen; and Mr. F. M. Paget, though a little too much *en évidence* in the play, was powerful as the maddened, revengeful Jake Owen. Mr. F. H. Macklin was natural as the baronet; Miss Ada Neilson clever as the honest outspoken servant Barbara Leigh, and Miss D. Harwood very winning and unstagey as Little Dora.

20th. The German Theatre in Pesth burned to the ground. Two firemen injured.

23rd. ALHAMBRA.—Eye and ear were alike gratified in the exquisite ballet *Asmodeus*. It was in three grand tableaux, invented and arranged by Signor Casati; the music, some of his best, was by M. Jacobi. A wonderful new dancer, Signor de Vicenti, from La Scala, Milan, filled the title rôle. Signorina Bessone, a great favourite, was once more the *première danseuse*

assoluta, and was ably supported by Signorina Spotti, Signorina Saracco, Mlle. Roffey, Miss Thurgate and Mlle. Marie. It is impossible to speak too highly of the scenery or of the charm of the dresses. M. and Mme. Alias surpassed themselves in carrying out the designs of M. Bianchini of the Grand Opéra, Paris.

24th. CRYSTAL PALACE.—Mr. Horace Lennard supplied the book, and Mr. Oscar Barrett the music, of *Aladdin and His Wonderful Lamp; or, the Willow Pattern Plate and the Flying Crystal Palace*. The first part of the second title furnished a novel and pretty scene of the fortunes of the lovers as depicted in our blue platters, and the latter a brilliant spectacle. The transformation scene was quite novel in design, and very beautiful, as was all the scenery. Book and music were done full justice to by Misses Edith Bruce and Susie Vaughan, and Mr. William Hogarth. Mr. Reuben Inch, Miss Minnie Inch, and Mr. and Miss D'Auban also lent assistance. The pantomime was quite up to the usual Crystal Palace standard.

24th. SURREY.—*Dick Whittington and his Cat; or, the Demon Rat, the Merchant's Daughter, and the Charity Brat*, written and invented by George Conquest and H. Spry.

24th. AVENUE.—*The Field of the Cloth of Gold; In the Express; La Rose d'Auvergne*. Of these I wrote the following notice for the "Observer":—"The management of the Avenue Theatre have put forth a diversified programme for the enjoyment of their patrons. The performances commence at 7.30 with a brightly-written adaptation by R. K. Hervey of *En Wagon*, under the English name of *In the Express*. It tells of the laughable mistake made by a lady who imagines that she is shut in a first-class carriage with an escaped convict. The possession by the gentleman of photographs of notorious criminals, and his intimate knowledge of their doings, lead to this supposition on her part; he is really, however, an ex-governor of Dartmoor. Miss Isabel Ellissen and Mr. George Sinclair carry the trifle successfully along. At 8.15 follows Offenbach's operetta *La Rose d'Auvergne*, as adapted by H. B. Farnie. The tuneful music is excellently rendered by Mr. Alec Marsh as Pierre the blacksmith, Mr. Joseph Tapley as Alphonse the shoemaker; and the part of Fleurette is charmingly-filled by Miss Amelia Gruhn, a young lady who has had but little experience, but whose fresh soprano voice and naive acting must rapidly make her a favourite. For the *pièce de résistance* at nine o'clock we have the revival of William Brough's burlesque extravaganza, *The Field of the Cloth of Gold*. When first produced, on Saturday, April 11, 1868, this clever burlesque,

so full of telling lines, smart sayings, and some of the best puns perhaps ever made, at once hit the public fancy. There is little fault to be found with the present representatives of the various characters, who work hard and intelligently; the burlesque is set to new and popular music by William Crook, the scenery and dresses are remarkably pretty and attractive, and there is no lack of taking choruses, dances and "breakdowns." Notwithstanding all these, though the encores were numerous on Christmas Eve (the opening night), at the fall of the curtain the expressions of approval were not as unanimous as might have been expected. As the name implies, the burlesque turns on the meeting of Henry VIII. and Francis I. on the famous field; and with this is interwoven the loves of Lady Constance de Grey (admirably played by Miss Marie Linden) and the proscribed Earl Darnley, who has a gallant-looking and clever representative in Miss Minnie Byron. Their loves are thwarted by the hunchback, Sir Guy the Cripple, who tries to bring about the ruin of his rival and secure Lady Constance for himself. Sir Guy was amusing in the hands of Mr. Julian Cross. Then there is the famous tournament and bout of fisticuffs between Henry and Francis, and the mock duel between Sir Guy and Darnley, in which the former is killed, but comes to life again, after the manner of burlesque, to speak the tag and bring down the curtain on a stirring finale. Mr. Albert Chevalier was extremely funny as the French King, and has some clever songs, which he sings with much humour, and a good topical duet, "Hobbies," with Henry—a part that might have been made more of by Mr. George Capel. These two gentlemen are responsible for most of the lyrics. Miss Violet Evelyn appears as the Duke of Suffolk, Miss Henriette Polak as Le Sieur de Boissy, and Miss Maria Davis as the very jealous Queen Catherine. Mons. C. D. Marius shows his wonted ability and taste in the production."

25th. Death of Mr. H. P. Grattan Plunkett, a prolific dramatist; born 1808.

26th. DRURY LANE.—*Pantomime*. I wrote the following at the time for the "Observer":—"Drury Lane was crammed from floor to ceiling on Boxing Night to witness the first performance of the eleventh annual pantomime, this time written by Harry Nicholls and Augustus Harris, and entitled *Jack and the Beanstalk*; or, *Harlequin and the Mid-winter Night's Dream*. The collaborators bring about Jack's adventures in a somewhat novel manner. Instead of the usual dark scene and the evil spirits plotting mischief, we are at once introduced into a lovely picture

of Oberon's Bower, a sylvan scene, in which the attendants on the fairy sovereigns are represented by the wild flowers that grace the woods and plains. Here Oberon (who has a handsome representative in Miss Agnes Hewitt) objects to the fairy queen's proposal to bring about a marriage between Jack and the Princess Diamond Duckz. Oberon therefore summons Puck (cleverly played by Mr. Charles Lauri) to get him the flower 'Love in idleness,' and calling up the Giant Gorgibuster (a most truculent ogre as shown by Mr. George Conquest, jun.), he drops the juice upon his eyelids when asleep, and lets him in his dreams see the picture of the princess. The giant immediately falls in love with and determines to possess her. Titania (a most winsome queen in the person of Miss Marie Faudelle, who sings very sweetly) determines to befriend her *protégé*, however, and eventually brings him safely through his trials. We are next taken to the Exterior of the Royal Palace, where with the morning milk comes King Henry, surnamed the Bounder (Mr. Harry Nicholls), who, arriving home with some boon companions, is well scolded by his royal spouse, Queen Fanny the Flirt. He endeavours to assuage her wrath in an amusing song, explaining that he has been absent on 'Simply a matter of business.' Presently the Giant appears and carries off the Princess, who has given her heart to Jack (Miss Harriet Vernon), they having fallen in love when he delivers the daily milk. In 'the dairy' we are introduced to Mrs. Simpson, Jack's mother, of whom Mr. Dan Leno makes the drollest of characters. Things are at a very low ebb with her, and so the cow must be sold; and a very frisky and diverting animal the cow proves, as represented by one of the Brothers Griffiths. Jack takes the cow to the Market-place, a beautiful scene, where the vegetables are Brobdignagian, and, besides a pretty ballet, an eccentric *pas-de-huit* is danced that is likely to become one of the features of the evening. Jack, being unable to dispose of the cow, is taking her home, when Puck induces him to exchange her for the magic beans, which are thrown into 'Mrs. Simpson's back garden.' After some amusing business, owing to the jealousy of Queen Fanny on account of her liege lord's flirtation with Mrs. Simpson, 'the Beanstalk' rises through the agency of Scarlet Runner (Mlle. Ænea, the flying dancer) and her attendant elves, and the whole party arrive in 'Cloudland,' and Mr. Nicholls and Mr. Campbell sing a good topical song, 'Down There.' Jack has had a task set him by Oberon: before he can win the Princess he must free the Shakespearean heroines imprisoned by the Giant. So we are introduced to the Giant's Castle, where the Giant's

attendants, the Brothers Leopold, wait on him in a comically acrobatic manner, and are next shown the Giant's Library. In this, huge books are piled together quite naturally, but so deftly as to form a staircase and platform, from which descend the principal characters in eighteen of Shakespeare's plays, the most striking scenes of which have been chosen, and are reproduced with a truth to dramatic art and a gorgeousness of costume that surpass description. These form the most beautiful *tableaux vivants*, and, when massed together on the vast stage, the *coup d'œil* brought forth a unanimous call for Mr. Harris. All the party are supposed to return to earth by the beanstalk, which Jack then cuts down, thus toppling over the Giant, who is following on it in pursuit of them. Gorgibuster relinquishes his claim to the Princess, whose nuptials with Jack are then arranged to take place on Olympus. It might have been thought that the management could not have surpassed the Shakespearean scene; but the 'Grand Procession of Gods and Goddesses of Ancient Mythology' is on a scale of magnificence excelling anything yet seen at this theatre, so famous of late years for the lavishness of its display. Scarce a deity known to Lempière is absent; and not only are they resplendent in the most exquisite dresses and jewels, the colours blended with most harmonious taste, but they are attended by almost countless minor deities, guards, cupidons, etc. The gems, the armour, the banners, the standards are all in keeping; and as group after group was formed until every portion of the grand stage was filled with dazzling beauty, the eye fairly wearied of the magnificence, and was so satiated that it was almost a relief when the scene closed in, after Mr. Harris had again appeared in answer to applause that shook the roof, and the harlequinade commenced, with the old public favourite, Harry Payne, as clown. Mr. Augustus Harris has provided an extra attraction in Carl Albs, a strong man, who, after tossing about the heaviest weights with apparent ease, concluded by lifting a full-grown horse from off the ground. The music, composed and arranged by Mr. Walter Slaughter, is thoroughly appropriate to the various themes. Messrs. Dayes, Caney, Kautzky, and Perkins have painted most perfect scenery, and unstinted praise should be awarded to Mme. Katti Lanner and Mr. Stedman, the first for the ballets and the second for the training of the choirs. For magnificence of spectacle and perfection in production the Drury Lane pantomime of 1889 will take rank as surpassing all its predecessors."

26th. HER MAJESTY'S.—The management here secured a

trump card in attraction when they engaged Miss Minnie Palmer to fill the title role in *Cinderella, Ladybird, Ladybird, Fly Away Home*, written by those clever collaborators Richard-Henry, with lyrics by Clement Scott, and set to delightful music by Alfred Cellier (whose march in the Shakespearean procession was a gem), Ivan Caryll, Robert Martin, Henry J. Leslie, and last, but certainly not least in piquancy and in quality, Edward Solomon, the musical director. Then for the two sour sisters, John Le Hay and Charles Coborn appear, and Harry Parker as their impecunious parent. Miss Fanny Robina was a fascinating Prince, but so soon as Miss Violet Cameron was sufficiently recovered, she took up the part, and made of him a most gallant and dangerous young gentleman. Clever Miss Laura Linden was the Spirit of the Age, that encouraged the combative little boys and girls in their demand of Father Christmas (Mr. Julien Girard) for a pantomime after their own heart! Miss Irene Verona, as bright as "Quicksilver" should be, and Miss Eily Coghlan, a bewitching Ladybird. These and a host of other good names appertaining to beauteous young ladies should have secured a success. Mr. Charles Harris, however, determined that the pictures in which these figured should be worthy of them; and as *carte blanche* was given him in the way of outlay, he produced a succession of scenes, beautiful and comic by turns, that roused his audiences to enthusiastic applause and constant laughter. Space allows me only to glance at them. Our old favourite, Noah's Ark toy animals, defiled before us in grotesque imitation of woodenness. All our old nursery legends were passed in array before us. In the King's Deer Forest, a noble "set" of handsome pixies, lovely fays, and frolicsome hares and rabbits danced together, and were driven away by the approach of the huntsmen in tasteful costume. In Baron Brokeston's Kitchen there was not an object but which was comical, with its rolling eyes and grinning mouth. There the cat (Mr. D. Abraham) and the kangaroo (Mr. Faudon Vokes) played the funniest antics. And then "Insect Island!" Dame Nature's stores of butterflies and beetles had been ransacked for her most exquisite specimens, which were reproduced with a fidelity and beauty that were marvellous. In the Royal Ball-room there appeared as guests the most notable of Shakespeare's characters—moody Hamlet and fair Ophelia, crook-backed Richard and the pretty Princes in the Tower, superstitious Macbeth and his sleep-walking Queen, testy Titania, handsome Oberon and mischievous Puck, jealous Othello, crafty Iago, and tender Desdemona, noble Portia and vengeful Shylock. These and many

others formed perfect *tableaux*; and not only these, but a very army of retainers in gold' and silver armour, heralds and pages in gorgeous liveries, musicians in quaint but appropriate costumes, passed before us and took up their position, until the huge stage was one blaze of gorgeous colour. Scroogina (Mr. Shiel Barry), the evil demon of the piece, set fire to Ladybird's Home, and dozens of little firemen, mounted on their miniature engines drawn by tiny ponies, got out their hose, while others mounted the fire-escapes. The "Transformation Scene," by Henry Emden, showed us "the months" under their various aspects, finishing in a wreath of roses, in the midst of which the goddess Flora stands enthroned. I have said nothing of the thirty ponies that drew the dainty coaches bringing the dancers to the ball, or of Cinderella, blazing with diamonds, arriving in her glass coach and six, preceded by outriders, nor of many other exquisite pictures which must be left to the imagination of those who did not avail themselves of the opportunity of visiting one of the most magnificent productions in the world. Mr. Charles Harris well deserved the double and treble calls he received nightly. Miss Minnie Palmer was an ideal Cinderella: her singing and dancing were of the sweetest. The ballets were perfection, the cast everything one could wish; but it would take pages to do justice to *Cinderella* at Her Majesty's.

26th. GRAND.—*Aladdin; or, the Saucy Young Scamp who Col-lared the Lamp*, was one of the funniest pantomimes that Geoffrey Thorn has ever written. The book was full of jokes and puns, and the action was carried on so quickly, and was so humorous, as to cause laughter from beginning to end. Miss Belle Black was a sprightly Aladdin, Miss Louie Wilmot a bright Pekoe, Mr. Wilfred Shine very clever as the wicked Abanazar, and Mr. Joe Cheevers was a quaint widow Chow-Chow. It would be difficult to find two more amusing characters than Wishee-Washee (a heathen Chinese, Mr. Charles Seel) and Ah-Mee (a toy soldier, Mr. Fred Walton). There were some wonderful acrobats, the Leapo troupe; the scenery was excellent, and there was plenty of bustle in the harlequinade by the Almonti troupe.

26th. STANDARD.—*Sinbad the Sailor*, by Messrs. J. F. McArdle, Martin Byal, and A. Melville (panto.).

26th. SANGER'S.—*Lady Godiva; or, St. George and the Dragon and the Seven Champions of Christendom*, written by William Muskerry (panto.).

26th. ELEPHANT AND CASTLE.—*Cinderella; or, Three Jolly Butcher Boys all of a Row*, by Henry G. French (panto.).

26th. MARYLEBONE.—*Aladdin ; or, the Wonderful Lamp*, by Fred Locke (panto.).

26th. BRITANNIA.—*The Bold Bad Baron ; or, the Fairy Fountain of Enchanted Waters*, by J. Addison.

26th. ST. GEORGE'S HALL.—*A Family Party*, musical sketch by Corney Grain.

28th. Death of Mr. F. A. Marshall, aged forty-nine ; born in London 1840. Dramatist and Shakespearean student. Married to Miss Ada Cavendish.

31st. Miss Olga Nethersole appeared as Floria Tosca at the Garrick, and made a complete success while playing it during Mrs. Bernard Beere's indisposition.

NEW PLAYS AND IMPORTANT REVIVALS.

FROM JANUARY 1ST TO DECEMBER 31ST, 1889.

WITH THE DATES OF PRODUCTION AND CASTS OF CHARACTERS.

JANUARY.

2nd. Haymarket. Revival.

MERRY WIVES OF WINDSOR.

Shakespeare's Comedy.

<i>Sir John Falstaff</i>	Mr. Beerbohm Tree.
<i>Fenton</i>	Mr. Fuller Mellish.
<i>Justice Shallow</i>	Mr. Vollaie.
<i>Master Slender</i>	Mr. Brookfield.
<i>Mr. Ford</i>	Mr. Macklin.
<i>Mr. Page</i>	Mr. Fred Harrison.
<i>Dr. Caius</i>	Mr. H. Kemble.
<i>Sir Hugh Evans</i>	Mr. Edward Righton.
<i>Host of the Garter</i>	Mr. Lionel Brough.
<i>Pistol</i>	Mr. Charles Allan.
<i>Nym</i>	Mr. Robb Harwood.
<i>Bardolph</i>	Mr. Stewart Dawson.
<i>Robin</i>	Miss Aylward.
<i>Simple</i>	Mr. Chas. Dodsworth.
<i>John Rugby</i>	Mr. R. Legge.
<i>Mistress Ford</i>	Miss Alice Lingard.
<i>Mistress Page</i>	Miss Rose Leclercq.
<i>Anne Page</i>	Mrs. Tree.
<i>Mistress Quickly</i>	Mrs. Edmund Phelps.

12th. Prince of Wales's. First Performance.

PAUL JONES.

Opéra Comique, in Three Acts, after Chivot and Duru, written by H. B. FARNIE.

Paul Jones . . . Miss Agnes Huntingdon.

<i>Rufino de Martinez</i>	Mr. Templer Saxe.
<i>Bicoquet</i>	Mr. Henry Ashley.
<i>Don Trocadero</i>	Mr. Frank Wyatt.
<i>Kestrel</i>	Mr. Hendon.
<i>Bouillabaisse</i>	Mr. Harry Monkhouse.
<i>Petit Pierre</i>	Mr. Albert James.
<i>First Lieutenant</i>	Mr. George Preston.
<i>Chopinette</i>	Miss Phyllis Broughton.
<i>Malaguena</i>	Miss Kate Cutler.
<i>Guava</i>	Miss Mimi St. Cyr.
<i>Captain Octroi</i>	Miss Jeannie Miles.
<i>Yvonne</i>	Miss Wadman.
<i>Delphine</i>	Miss Florence Wilton.
<i>Nichette</i>	Miss Fitzherbert.
<i>Mignonne</i>	Miss Forbes.
<i>Estelle</i>	Miss Gladys Knowles.
<i>Ramez</i>	Mr. Shale.
<i>Don Antonio</i>	Mr. Pearce.
<i>Jeanne de Kerbec</i>	Miss Stanford.
<i>Coralie</i>	Miss Dashwood.
<i>Alva</i>	Miss Minnie Howe.
<i>Fernando</i>	Miss Gwynne.

<i>Marion</i>	Mr. Sefton.
<i>Gougon</i>	Mr. R. Mason.
<i>Don Riboso</i>	Mr. Bottrell.
<i>Louise de la Forte</i>	Miss Bell.
<i>Val de Penas</i>	Miss Douglas.
<i>Maroona</i>	Miss Lillie Levine.

14th. Vaudeville. First Performance.

THAT DOCTOR CUPID.

New and Fantastic Comedy, in Three Acts, by ROBERT BUCHANAN.

<i>Sir Timothy Racket</i>	Mr. Frederick Thorne.
<i>Harry Racket</i>	Mr. Frank Gillmore.
<i>Charles Farlow</i>	Mr. Cyril Maude.
<i>Barney O'Shea</i>	Mr. J. Wheatman.
<i>Lord Fungus</i>	Mr. Scott Buist.
<i>Plastic</i>	Mr. Pagden.
<i>Beau King</i>	Mr. F. Grove.
<i>Dr. Cupid</i>	Mr. Thomas Thorne.
<i>Miss Bridget Constant</i>	Miss F. Robertson.
<i>Mrs. Veale</i>	Miss Dolores Drummond.
<i>Mrs. Bliss</i>	Miss Marion Lea.
<i>Kate Constant</i>	Miss Winifred Emery.

19th. Criterion. Revival.

STILL WATERS RUN DEEP.

Comedy, in Three Acts, by TOM TAYLOR.

<i>John Mildmay</i>	Mr. Charles Wyndham.
<i>Capt. Hawksley</i>	Mr. Herbert Standing.
<i>Mr. Potter</i>	Mr. William Blakeley.
<i>Dunbille</i>	Mr. George Giddens.
<i>Gimlet</i>	Mr. E. Dagnall.
<i>Langford</i>	Mr. G. Emery.
<i>Markham</i>	Mr. S. Hewson.
<i>Jessop</i>	Mr. G. B. Phillips.
<i>Mrs. Mildmay</i>	Miss Mary Moore.
<i>Mrs. Sternhold</i>	Mrs. Bernard-Beere.

21st. Opéra Comique. Placed in evening bill.

TARES.

Three-act Play, written by Mrs. OSCAR BERINGER.

<i>Nigel Chester</i>	Mr. J. Forbes Robertson.
<i>Luke Chester</i>	Mr. C. W. Somerset.
<i>The Rev. Jimmy Gyde</i>	Mr. George Canninge.
<i>Harry Blakiston</i>	
<i>M.D.</i>	Mr. J. C. Grahame.
<i>Giles</i>	Mr. W. Guise.
<i>Joe</i>	Mr. Ernest Hendrie.
<i>Jack</i>	Miss Gracie Murielle.



<i>Margaret Gyde</i> . . .	Miss Kate Rorke.
<i>Bessie Kingsmill</i> . .	Miss Mary Hudspeth.
<i>Peggy Sanford</i> . .	Mrs. Edmund Phelps.
<i>Rosie</i>	Miss Mary Collette.
<i>Rachel Denison</i> . .	Miss Gertrude Kingston.

FEBRUARY.

6th. Strand. Placed in evening bill

THE BALLOON.

Farcical Comedy, in Three Acts, by J. H. DARNLEY and G. MANVILLE FENN.

<i>Dr. Glynn</i>	Mr. George Giddens.
<i>Capt. Cameron</i> . .	Mr. Forbes Dawson.
<i>Mr. Aubrey Fitz-John</i>	Mr. Alfred Maltby.
<i>Dr. Boyton</i>	Mr. George Raieimond.
<i>David</i>	Mr. S. Whitaker.
<i>Todd</i>	Mr. Wilton Heriot.
<i>Grace Wentworth</i> .	Miss Ellaline Terriss.
<i>Mrs. Theresa Fitz-John</i>	Miss Emily Miller.
<i>Mrs. Rippendale</i> . .	Miss Rose Saker.
<i>Miss Vere</i>	Miss Gabrielle Goldney.

7th. Comedy. First Performance.
PICKWICK.

New One-act "Dramatic Cantata." Words by F. C. BURNAND; Music by EDWARD SOLOMON.

<i>Mr. Samuel Pickwick</i>	Mr. Arthur Cecil.
<i>The Baker</i>	Mr. Rutland Barrington.
<i>Mrs. Bardell</i> . . .	Miss Lottie Venne.
<i>Tommy</i>	Master Arthur Knight.

12th. Gaiety. First Performance in London.

A FOOL'S PARADISE.

An Original Play, in Three Acts, by SYDNEY GRUNDY.

<i>Lord Norman-tower</i>	Mr. E. W. Gardiner.
<i>The Hon. Tom Verinder</i>	Mr. R. Saunders.
<i>Sir Peter Lund, Bart., M.D., F.R.S.</i>	Mr. T. M. Wenman.
<i>Philip Selwyn</i> . .	Mr. H. B. Conway.
<i>Price</i>	Mr. Martin.
<i>Mrs. Selwyn</i> . . .	Miss Gertrude Kingston.
<i>Kate Derwent</i> . .	Miss Kate Rorke.
<i>Mildred Selwyn</i> . .	Miss Mary Collette.
<i>Johnson</i>	Miss Emily Ward.

12th. Princess's. First Performance.

THE GOOD OLD TIMES.

New Drama, in Four Acts, written by HALL CAINE and WILSON BARRETT.

<i>John Langley, J.P.</i> .	Mr. Wilson Barrett.
<i>Mary Langley</i> . . .	Miss Eastlake.
<i>Crosby Grainger</i> . .	Mr. Lewis Waller.

<i>Parson Langley</i> . .	Mr. S. M. Carson.
<i>Amos Barton</i> . .	Mr. Austin Melford.
<i>Inspector Braithwaite</i>	Mr. Charles Hudson.
<i>Nat Latrigg</i> . . .	Mr. H. Hodges.
<i>Coldbath Joe</i> . . .	Mr. George Barrett.
<i>Spot</i>	Mr. Robert Pateman.
<i>Rev. W. Moore</i> . .	Mr. H. Cooper-Cliffe.
<i>Nick Baker</i>	Mr. T. Nye.
<i>The Fiddler</i>	Mr. W. A. Elliott.
<i>Cupid</i>	Mr. Stafford Smith.
<i>The Oysterman</i> . .	Mr. J. A. Welch.
<i>Sandy</i>	Mr. Hartley.
<i>Colonel Wayne</i> . .	Mr. T. W. Percyval.
<i>Mr. Horrocks</i> . . .	Mr. F. Pitston.
<i>Mr. Chard</i>	Mr. Warren.
<i>Mr. Jenkins</i>	Mr. A. E. Field.
<i>Sergt. Lloyd</i> . . .	Mr. Roydon Eryllyne.
<i>Lucy</i>	Miss Webster.
<i>Biddy</i>	Miss L. Belmore.
<i>Martha Troutbeck</i> .	Miss A. Cooke.
<i>Sally</i>	Miss A. Gambier.

28th. Princess's. First Performance.

NOWADAYS.

"A Tale of the Turf," in Four Acts, by WILSON BARRETT.

<i>John Saxton</i> . . .	Mr. Wilson Barrett.
<i>Tom Saxton</i> . . .	Mr. Lewis Waller.
<i>Gabriel Harper</i> . .	Mr. Julian Cross.
<i>Dickey Dowling</i> . .	Mr. George Barrett.
<i>Bob Fressingwood</i> .	Mr. Horace Hodges.
<i>Sir Harry Croydon</i> .	Mr. H. Cooper Cliffe.
<i>Downey Bleater</i> . .	Mr. Austin Melford.
<i>Sandy Gough</i> . . .	Mr. W. A. Elliott.
<i>Juniper</i>	Mr. J. A. Welch.
<i>Larry Doubledon</i> . .	Mr. S. M. Carson.
<i>Hans</i>	Mr. F. Pitstone.
<i>Constable</i>	Mr. G. Aubrey.
<i>Amy Harper</i> . . .	Miss Webster.
<i>Kitty Saxton</i> . . .	Miss Norreys.
<i>Peggy</i>	Miss Harrietta Polini.
<i>Jenny Dowling</i> . .	Miss Grace Hawthorne.

MARCH.

16th. Court. First Performance in London.

THE WEAKER SEX.

Comedy, in Three Acts, by A. W. PINERO.

<i>Lord Gillingham</i> . .	Mr. A. M. Denison.
<i>Hon. George Lip-trott</i>	Mr. E. Allan Aynesworth.
<i>Mr. Bargus, M.P.</i> .	Mr. Edward Righton.
<i>Capt. Jessett</i> . . .	Mr. A. B. Francis.
<i>Dudley Silchester</i> .	Mr. W. H. Vernon.
<i>Ira Lee</i>	Mr. Kendal.
<i>Mr. Hawley Hill</i> .	Mr. M. Newall.
<i>Mr. Wade Green</i> .	Mr. Eric Lewis.
<i>Spencer</i>	Mr. H. Deane.
<i>Lady Gillingham</i> . .	Miss Violet Vanbrugh.
<i>Lady Liptrott</i> . . .	Miss Patty Chapman.
<i>Lady Struddock</i> . .	Miss E. Mathews.
<i>Lady Vivash</i> . . .	Mrs. Kendal.

<i>Sylvia</i>	Miss Annie Hughes.
<i>Mrs. Hawley Hill</i>	Miss Trevor Bishop.
<i>Mrs. Boyle-Chew-</i>	
<i>ton</i>	Miss Fanny Coleman.
<i>Rhoda</i>	Miss Olga Brandon.
<i>Miss Cardelloe</i> .	Miss Blanche Ellice.
<i>Petch</i>	Miss C. Lucie.

16th. Globe. Revival.

KING RICHARD THE THIRD.

Tragedy, by WILLIAM SHAKESPEARE.

<i>King Henry VI.</i> .	Mr. Allen Beaumont.
<i>Prince of Wales</i> .	Miss Bessie Hatton.
<i>Duke of York</i> . .	Miss Isa Bowman.
<i>Duke of Gloster,</i>	
<i>afterwards King</i>	
<i>Richard III.</i> . .	Mr. Richard Mansfield.
<i>Duke of Bucking-</i>	
<i>ham</i>	Mr. James Fernandez.
<i>Duke of Norfolk</i> .	Mr. W. R. Staveley.
<i>Earl of Richmond</i>	Mr. Luigi Lablache.
<i>Lord Stanley</i> . .	Mr. D. H. Harkins.
<i>Sir Richard Rat-</i>	
<i>cliffe</i>	Mr. Reginald Stockton.
<i>Earl of Oxford</i> .	Mr. J. Burrows.
<i>Lord Mayor of</i>	
<i>London</i>	Mr. Joseph Frankau.
<i>Sir James Blount</i>	Mr. Leonard Calvert.
<i>Sir William</i>	
<i>Catesby</i>	Mr. Norman Forbes.
<i>Earl of Surrey</i> .	Mr. J. Parry.
<i>Sir Robert Bra-</i>	
<i>kenbury</i>	Mr. Mervyn Dallas.
<i>Berkeley</i>	Mr. J. G. Slee.
<i>Lord Hastings</i> .	Mr. W. H. Crompton.
<i>Captain of the</i>	
<i>Guard</i>	Mr. H. Wyatt.
<i>Tressel</i>	Mr. Arthur Gilmore.
<i>Sir James Tyrell</i> .	Mr. C. Steuart.
<i>Sir Thomas</i>	
<i>Vaughan</i>	Mr. Edgar Norton.
<i>Sir Walter Herbert</i>	Mr. C. Smiles.
<i>Sir William</i>	
<i>Brandon</i>	Mr. E. Broughton.
<i>Earl of Pembroke</i>	Mr. H. Druce.
<i>Marquis of Dorset</i>	Mr. M. Buist.
<i>Lord Lovell</i> . .	Mr. L. Du Barri.
<i>Bishop of Ely</i> . .	Mr. Sydney Price.
<i>Abbot</i>	Mr. A. Sims.
<i>Wyndham</i>	Mr. F. Vivian.
<i>Court Jester</i> . .	Mr. F. W. Knight.
<i>Queen Elisabeth</i> .	Miss Mary Rorke.
<i>Lady Attendants</i>	
<i>to the Queen</i> . .	Miss Burton.
	Miss Langton.
	Miss Olliffe.
<i>Duchess of York</i> .	Miss Carlotta Leclercq.
<i>Lady Attendant to</i>	
<i>the Duchess</i> . .	Mrs. Whittier Chandos.
<i>Margaret Planta-</i>	
<i>genet</i>	Miss E. Orford.
<i>Edward Planta-</i>	
<i>genet</i>	Miss N. Bowman.
<i>Lady Anne</i> . . .	Miss Beatrice Cameron.

19th. Terry's. First Performance.

THE BOOKMAKER.

A new and Original Comedy, in Three Acts, by J. W. FIGOTT.

<i>Sir Joseph Trent</i> .	Mr. Edward Terry.
<i>The Earl of Har-</i>	
<i>borough</i>	Mr. Alfred Bishop.
<i>Gerald Lord</i>	
<i>Maidment</i> . . .	Mr. H. Reeves Smith.
<i>The Hon. Jack</i>	
<i>Carew</i>	Mr. Matthew Brodie.
<i>The Marquis of</i>	
<i>Budleigh</i>	Mr. George Dalziel.
<i>Mr. Mortmain</i> . .	Mr. Sant Matthews.
<i>Bubbes</i>	Mr. W. Hargreaves.
<i>James</i>	Mr. George Helmore.
<i>Lady Harborough</i>	Miss Robertha Erskine.
<i>Lady Jessie Har-</i>	
<i>borough</i>	Miss Marie Linden.
<i>Sybil Hardwicke</i> .	Miss Eleanore Leyshon.
<i>Polly</i>	Miss Watt-Tanner.

27th. Comedy. First Performance.

MERRY MARGATE.

A Farce, in Three Acts, by SYDNEY GRUNDY.

<i>Ptolemy Tubbs</i> . .	Mr. W. S. Penley.
<i>Lieut.-Col. Cad-</i>	
<i>bury</i>	Mr. Rutland Barrington.
<i>Captain Montague</i>	Mr. C. W. Garthorne.
<i>Tompkinson</i> . .	Mr. W. Wyes.
<i>Jenkinson</i>	Mr. J. W. Kennedy.
<i>A Stranger</i> . . .	Mr. W. J. Hawtreys.
<i>Frits</i>	Mr. A. J. Andrews.
<i>Narcissus Jones</i> .	Mr. E. W. Gardiner.
<i>Mrs. Culpepper</i> .	Miss Sophie Larkin.
<i>Mrs. Tubbs</i> . . .	Miss Vane Feather-
	ston.
<i>Selina Culpepper</i> .	Miss Susie Vaughan.
<i>Kate Cadbury</i> . .	Miss Lottie Venne.

28th. Opéra Comique. First Performance.

THE PANEL PICTURE.

A Play, in Four Acts, by OUTRAM TRISTRAM.

<i>Count Sinbert</i> . .	Mr. Laurence Grey.
<i>Lord Saltash</i> . .	Mr. Nutcombe Gould.
<i>Father Ingram,</i>	
<i>S.J.</i>	Mr. John Beauchamp.
<i>Julian Dumaresq</i>	Mr. Laurence Cautley.
<i>Jack Best, R.N.</i> .	Mr. J. G. Grahame.
<i>M. de Cavignac</i> .	Mr. Etienne Girardot.
<i>Marasca</i>	Mr. Henry Bedford.
<i>Adrian Fiore</i> . .	Mr. Henry V. Esmond.
<i>Charles</i>	Mr. Frank Atherley.
<i>Mahmoud</i>	Mr. J. Hastings Batson.
<i>Stephen</i>	Mr. W. L. Branscombe.
<i>Countess Sinbert</i>	Lady Monckton.
<i>Mrs. Dashwood</i> .	Miss Lucy Roche.
<i>Blanche Sinbert</i> .	Miss Angela Cudmore.
<i>Rose</i>	Miss Violet Croft.

APRIL.

4th. Shaftesbury. First Performance.

CALUMNY.

Play, in Three Acts, written by MALCOLM WATSON, founded on the Spanish of José Echegaray.

<i>Edward Fairfax</i> . . .	Mr. Elwood.
<i>Sir Henry Fairfax</i> . .	Mr. W. Farren.
<i>Eustace Errol</i> . . .	Mr. Fred Terry.
<i>Larry</i>	Mr. Matthew Brodie.
<i>Archie Munroe</i> . . .	Mr. Frank Farren.
<i>Lord Rivington</i> . . .	Mr. Aylmer.
<i>Servant</i>	Mr. C. Rimbault.
<i>Lilian</i>	Miss Wallis.
<i>Lady Fairfax</i>	Miss Rothertha Erskine.
<i>Babette</i>	Miss Dairolles.

20th. Lyric. First Performance.

DORIS.

New Comedy-Opera, in Three Acts, by B. C. STEPHENSON and ALFRED CELLIER.

<i>Doris Shelton</i> . . .	Miss Annie Albu.
<i>Lady Anne Jeringham</i>	Miss Amy F. Augarde.
<i>Mistress Shelton</i> . .	Miss Alice Barnett.
<i>Dolly Spigot</i>	Miss Effie Chapuy.
<i>Tabitha</i>	Miss Harriett Coveney.
<i>Martin Bolder</i> . . .	Mr. Ben Davies.
<i>Sir Philip Carey</i> . .	Mr. C. Hayden Coffin.
<i>Alderman Shelton</i> . .	Mr. J. Furneaux Cook.
<i>Crook</i>	Mr. John Le Hay.
<i>Dormer</i>	Mr. W. T. Hemsley.
<i>Burnaby Spigot</i> . . .	Mr. Percy Compton.
<i>Serving Man</i>	Mr. B. P. Seare.
<i>Diviner</i>	Mr. Arthur Williams.

22nd. Avenue. First Performance.

LANCELOT THE LOVELY; OR, THE IDOL OF THE KING.

Burlesque, in Two Acts, by RICHARD HENRY; Music by JOHN CROOK.

<i>Arthur Pendragon</i> . .	Mr. Alec Marsh.
<i>Tristram</i>	Mr. Joseph Tapley.
<i>Leodograunce</i>	Mr. A. Collini.
<i>Gareth</i>	Mr. H. Grattan.
<i>Kaye</i>	Mr. G. Capel.
<i>Merlin</i>	Mr. E. D. Ward.
<i>Lancelot the Lovely</i> .	Mr. Arthur Roberts.
<i>Guinevere</i>	Miss Annie Halford.
<i>Lyndie</i>	Miss Carrie Coote.
<i>Iseult</i>	Miss Nelly Woodford.
<i>Morgan-le-Fay</i> . . .	Miss Sallie Turner.
<i>Vivien</i>	Mlle. Vanoni.
<i>Gawaine</i>	Miss Hettie Bennet.
<i>Bedivere</i>	Miss Mildred Mildren.
<i>Geraint</i>	Miss F. Woolf.
<i>Elaine</i>	Miss Garthorne.
<i>Enid</i>	Miss Lloyd.

24th. Garrick. First Performance.

THE PROFLIGATE.

New and Original Play, in Four Acts, by A. W. PINERO.

<i>Lord Dangars</i> . . .	Mr. John Hare.
<i>Dunstan Kenschaw</i> . .	Mr. Forbes Robertson.
<i>Hugh Murray</i> . . .	Mr. Lewis Waller.
<i>Wilfred Brudenell</i> . .	Mr. S. Brough.
<i>Mr. Cheal</i>	Mr. Dodsworth.
<i>Ephgraves</i>	Mr. R. Cathcart.
<i>Weaver</i>	Mr. F. Hamilton Knight.
<i>Mrs. Stonehay</i> . . .	Mrs. Gaston Murray.
<i>Leslie Brudenell</i> . .	Miss Kate Rorke.
<i>Irene</i>	Miss Beatrice Lamb.
<i>Janet</i>	Miss Olga Nethersole.
<i>Priscilla</i>	Miss Caldwell.

27th. Haymarket. First Performance.

WEALTH.

An Original Play of modern English life, in Four Acts, by HENRY ARTHUR JONES.

<i>Matthew Ruddock</i> . .	Mr. Beerbohm Tree.
<i>Paul Davoren</i> . . .	Mr. Macklin.
<i>John Ruddock</i> . . .	Mr. Brookfield.
<i>Dr. Driscoll</i>	Mr. Kemble.
<i>Hon. Clive Dashwood</i>	Mr. Edmund Maurice.
<i>Rev. Joseph Cheeseley</i>	Mr. C. Allan.
<i>Roger Buckmaster</i> . .	Mr. Hargreaves.
<i>Percy Palfreyman</i> . .	Mr. Weedon Grossmith.
<i>Mr. Palfreyman</i> . . .	Mr. Steward Dawson.
<i>Wakeley</i>	Mr. Perceval-Clark.
<i>Gaskin</i>	Mr. Robb Harwood.
<i>Servant</i>	Mr. Leith.
<i>Mrs. Palfreyman</i> . . .	Miss Rose Leclercq.
<i>Mrs. Cheeseley</i> . . .	Miss Ayrtaun.
<i>Madge Davoren</i> . . .	Miss Norreys.
<i>Edith Ruddock</i> . . .	Mrs. Beerbohm Tree.

MAY.

1st. Comedy. First Performance.

TENTERHOOKS.

Farcical Comedy in Three Acts, by H. M. PAULL.

<i>Colonel Dubois</i> . . .	Mr. Marius.
<i>Captain Pinniger</i> . .	Mr. Harry Nicholls.
<i>Jasper Quayle</i> . . .	Mr. C. H. Hawtrey.
<i>Dr. Spencer</i>	Mr. T. G. Warren.
<i>Henry Hobbs</i>	Mr. W. F. Hawtrey.
<i>Richards</i>	Mr. A. G. Andrews.
<i>Beatrice Dubois</i> . . .	Miss Lottie Venne.
<i>Constance Dubois</i> . .	Miss Vane Featherston.
<i>Jane</i>	Miss Maude Raines.
<i>Miss Quayle</i>	Miss Susie Vaughan.

9th. Vaudeville. First Performance.

ANGELINA.

Three-act Comedy, adapted by W. COOPER from M. Bisson's "Une Mission Délicate."

<i>Mr. Alfred Gad-</i>	
<i>about</i>	Mr. Thomas Thorne.
<i>Mr. Harkaway</i>	
<i>Spangle</i>	Mr. Gilbert Farquhar.
<i>Charles Spangle .</i>	Mr. Cyril Maude.
<i>Major O'Gallagher</i>	Mr. Fred Thorne.
<i>Hector O'Galla-</i>	
<i>gher</i>	Mr. Frank Gillmore.
<i>Batt</i>	Mr. F. Grove.
<i>John</i>	Mr. E. F. Saxon.
<i>Mrs. Gadabout .</i>	Miss Gladys Homfrey.
<i>Miss Cicely Gad-</i>	
<i>about</i>	Miss Ella Banister.
<i>Nancy</i>	Miss Florence Bright.
<i>Angelina</i>	Miss Lillie Hanbury.

15th. Terry's. First Performance.

THE GRANDSIRE.

Three-act Play, adapted by W. ARCHER WOODHOUSE from M. Richepin's "Le Flibustier."

<i>Legoes</i>	Mr. John Maclean.
<i>Pierre</i>	Mr. Fred Terry.
<i>Jacquemin . . .</i>	Mr. George Alexander.
<i>Janik</i>	Miss Calhoun.
<i>Marie-Anne . .</i>	Mrs. Billington.

25th. Court. First Performance in London.

A WHITE LIE.

Three-act Play, by SYDNEY GRUNDY.

<i>Sir John Molyneux</i>	Mr. W. H. Kendal.
<i>George Desmond</i>	Mr. John Glendinning.
<i>Captain Tempest</i>	Mr. Arthur Dacre.
<i>Dixon</i>	Mr. Deane.
<i>Lady Molyneux</i>	Miss Olga Brandon.
<i>Hannah</i>	Miss Pauncefort.
<i>Maid-servant .</i>	Miss Lucie.
<i>Daisy Desmond</i>	Miss Minnie Terry.
<i>Kate Desmond</i>	Mrs. Kendal.

31st. Prince of Wales's. First performance.

MARAH.

New Comedy-drama, in Prologue and Three Acts, written by W. SAPTE, jun.

<i>Paul Garnant .</i>	Mr. Laurence Cautley.
<i>Geoffrey Blunt .</i>	Mr. Fuller Mellish.
<i>Harvest Holmes</i>	Mr. C. W. Garthorne.
<i>Jack Brande . .</i>	Mr. Wallace Erskine.
<i>Mr. Hunt</i>	Mr. C. H. Thornbury.
<i>Bougeron</i>	Mr. Ivan Watson.
<i>Waister</i>	Mr. James Wilson.
<i>Marguerite Cor-</i>	
<i>daix</i>	Miss M. Schubert.
<i>Mrs. Grey</i>	Mrs. B. M. De Solla.
<i>Winifred Grey</i>	Miss Mary Collette.
<i>Lilian Grey . .</i>	Miss Annie Rose.

JUNE.

6th. Comedy. First Performance.

THE TWO JOHNNIES.

New Three-act Farcical Comedy, adapted by FRED HORNER and FRANK WYATT from "Durand et Durand," by MM. Maurice Ordonneau and Albin Valabrégue.

<i>John Mags (Bar-</i>	
<i>ristor)</i>	Mr. Charles Fawcett.
<i>John Mags (Grocer)</i>	Mr. E. M. Robson.
<i>Josiah Bulman .</i>	Mr. R. Medlicott.
<i>Alexander Pepper-</i>	
<i>ton</i>	Mr. Compton Coutts.
<i>Thomas Brooding</i>	Mr. W. F. Hawtrey.
<i>Daniel Gorme . .</i>	Mr. Tom Squire.
<i>James Wilks . .</i>	Mr. Walter Sealby.
<i>Clara</i>	Miss Cissy Grahame.
<i>Stella Dashington</i>	Miss Alma Stanley.
<i>Hon. Mrs. Stanby</i>	
<i>Roxburgh</i>	Miss M. A. Giffard.
<i>Florence</i>	Miss Scarlett.
<i>Madge</i>	Miss May Jocelyn.

7th. Novelty. First Performance.

A DOLL'S HOUSE.

Play, in Three Acts, translated by WILLIAM ARCHER from "Et Dukkehjem," by Henrik Ibsen.

<i>Torvald Helmer .</i>	Mr. Herbert Waring.
<i>Dr. Rank</i>	Mr. Chas. Charrington.
<i>Nils Krogstadt .</i>	Mr. Royce Carleton.
<i>Porter</i>	Mr. J. Luke.
<i>Mrs. Linden . . .</i>	Miss Gertrude Warden.
<i>Anna</i>	Miss Blanche Evers-
	leigh.
<i>Ellen</i>	Miss Mabel K. Haynes.
<i>Finar</i>	Master Lionel Calhaem.
<i>Emmy</i>	Miss Amy Rayner.
<i>Bob</i>	Miss Ethel Rayner.
<i>Nora Helmer . .</i>	Miss Janet Achurch.

11th. Prince of Wales's. First performance.

ESTHER SANDRAZ.

A new Play, in Three Acts, from a novel by Adolphe Belot, by SYDNEY GRUNDY.

<i>Henri Vandelle .</i>	Mr. Arthur Dacre.
<i>Olivier Deschamps</i>	Mr. Fred Terry.
<i>Fourcanarde . .</i>	Mr. H. Kemble.
<i>Boisgommieux . .</i>	Mr. C. Brookfield.
<i>Justin</i>	Mr. J. Montagu.
<i>Servant</i>	Mr. W. Warden.
<i>Esther Sandraz .</i>	Miss Amy Roselle.
<i>Henriette</i>	Miss Eleanore Leyshon.
<i>Mme. Four-</i>	
<i>canarde</i>	Miss Rose Leclercq.
<i>Clarisse</i>	Miss Mary Kingsley.
<i>Bertha</i>	Miss Grace Baring.
<i>Blanche</i>	Miss Helen Vicary.

13th. Prince of Wales's. First performance.**OUR FLAT.**

New Farical Comedy, in Three Acts, by
Mrs. MUSGRAVE.

<i>Reginald Sylvester</i>	Mr. Charles S. Fawcett.
<i>Nathaniel Glover</i>	Mr. Willie Edouin.
<i>Clarence Merivale</i>	Mr. Harry Eversfield.
<i>Mr. M'Cullum</i>	Mr. Albert Chevalier.
<i>Stout</i>	Mr. J. Halliwell.
<i>Ribbs</i>	Mr. Albert Sims.
<i>Pinchard</i>	Mr. R. Nainby.
<i>Furniture employé</i>	Mr. S. Barraclough.
<i>Margery Sylvester</i>	Miss Fanny Brough.
<i>Lucy M'Cullum</i>	Miss Millicent Mildmay.
<i>Bella</i>	Miss Annie Goward.
<i>Madame Volant</i>	Miss Dolores Drummond.
<i>Clara Pryout</i>	Miss Enid Leslie.

19th. Strand. First Performance.**ÆSOP'S FABLES.**

An original Farical Comedy, in Three
Acts, by J. P. HURST.

<i>Horace Rudderkin</i>	Mr. W. S. Penley.
<i>Æsop Brooks</i>	Mr. George Giddens.
<i>Major Haviside</i>	Mr. Forbes Dawson.
<i>Baron Achille de Volnay</i>	Mr. Walter Everard.
<i>Captain Hector Sabretache</i>	Mr. Wilton Heriot.
<i>Fritz</i>	Mr. Dagnall.
<i>Paquita</i>	Miss Alma Stanley.
<i>Mrs. Harrington-Cunliffe</i>	Miss Rose Saker.
<i>Lucy Maynard</i>	Miss Ellaline Terriss.
<i>Madame de Volnay</i>	Miss Gabrielle Goldney.

19th. Vaudeville. First Performance.**THE OLD HOME.**

New Three-act Comedy-Drama by ROBERT
BUCHANAN.

<i>Mr. Septimus Porter</i>	Mr. Thomas Thorne.
<i>Matthew Bramble</i>	Mr. Frederick Thorne.
<i>Sir Charles Fenton</i>	Mr. Wallace Erskine.
<i>Major Dashwood</i>	Mr. C. W. Garthorne.
<i>John Hackabout</i>	Mr. Cyril Maude.
<i>Bangle</i>	Mr. F. Grove.
<i>Stanhope</i>	Mr. J. Wheatman.
<i>Lady Fenton</i>	Miss Winifred Emery.
<i>Mrs. Waldegrave</i>	Miss Marion Lea.
<i>Hon. Mrs. Hackabout</i>	Miss Fanny Robertson.
<i>Dolly Drew</i>	Miss Edith Bruce.
<i>Whisper</i>	Miss Rose Dudley.
<i>Mary Mason</i>	Miss Ella Banister.

29th. Comedy. First Performance.**THE TIGRESS.**

Play in a Prologue and Four Acts, by
RAMSEY MORRIS.

Prologue.

<i>Gerard Troubert</i>	Mr. Royce Carleton.
<i>Victor Valjean</i>	Mr. Laurence Cautley.
<i>Mons. Brigard</i>	Mr. W. F. Hawtrey.
<i>Lise Troubert</i>	Miss Amy Roselle.
<i>Gabrielle</i>	Miss Adelaide Gunn.
<i>Sara</i>	Miss Kate M. Forsyth.

Play.

<i>Count Beaudry</i>	Mr. Charles Glenney.
<i>Lord Billsbury</i>	Mr. J. C. Grahame.
<i>Count Barotti</i>	Mr. Royce Carleton.
<i>A Servant</i>	Mr. W. A. Aysom.
<i>Stella Barotti</i>	Miss Amy Roselle.
<i>Countess Beaudry</i>	Miss R. G. Le Thièrè.
<i>Etienne</i>	Little Nellie Bowman.
<i>Mme. Lanine</i>	Miss Susie Vaughan.
<i>Angela Roma</i>	Miss Kate M. Forsyth.

JULY.**3rd. Strand. First Performance.****CHRISTOPHER'S HONEY-MOON.**

A new and original Farce, in Three Acts
by MALCOLM WATSON.

<i>Christopher Jefferson</i>	Mr. Charles Glenney.
<i>Benedict Budd</i>	Mr. Herbert Waring.
<i>Mr. Sumpty</i>	Mr. Geo. Raieimond.
<i>Mr. Blinkie</i>	Mr. Harold Maxwell.
<i>Inspector Collins</i>	Mr. John Aylmer.
<i>Gregory</i>	Mr. Stephen Caffrey.
<i>Mrs. Sumpty</i>	Mrs. Edmund Phelps.
<i>Eva</i>	Miss Enid Leslie.
<i>Mrs. Blinkie</i>	Miss Elsie Chester.
<i>Mrs. Topling</i>	Mrs. T. E. Smale.

13th. Court. First Performance.**AUNT JACK.**

Original Farce, in Three Acts, by RALPH
R. LUMLEY.

<i>S. Berkeley Brue</i>	Mr. Arthur Cecil.
<i>Caleb Cornish</i>	Mr. Eric Lewis.
<i>Mr. Juffin</i>	Mr. Weedon Gros-smith.
<i>Colonel Tavenor</i>	Mr. A. M. Denison.
<i>Lord St. John Brompton</i>	Mr. E. Allan Aynes-worth.
<i>Swoffer</i>	Mr. W. Phillips.
<i>Mr. Justice Mundle</i>	Mr. Fred Cape.
<i>Associate</i>	Mr. Quinton.
<i>Usher</i>	Mr. L. Hart.
<i>Joseph</i>	Mr. J. Willoughby.
<i>Foreman of the Jury</i>	Mr. H. Fair.
<i>Joan Bryson</i>	Mrs. John Wood.
<i>Mrs. Ephraim B. Vanstreek</i>	Miss Rosina Fillipi.
<i>Mildred</i>	Miss Florence Wood.

17th. Opéra Comique. Revival.

THE PILLARS OF SOCIETY.

A Play, in Four Acts, by Henrik Ibsen.
Translated from the Norwegian by
WILLIAM ARCHER.

<i>Consul Bernick</i> . . .	Mr. W. H. Vernon.
<i>Johan Tønnesen</i> . .	Mr. J. G. Grahame.
<i>Dr. Rörland</i> . . .	Mr. John Beauchamp.
<i>Hilmar Tønnesen</i> .	Mr. E. Hendrie.
<i>Aune</i>	Mr. A. Wood.
<i>Kraft</i>	Mr. G. Canninge.
<i>Mr. Rummel</i> . . .	Mr. E. Smart.
<i>Mr. Vigeland</i> . .	Mr. E. Girardot.
<i>Mr. Sandstad</i> . .	Mr. Branscombe.
<i>Olaf Bernick</i> . .	Miss Vera Beringer.
<i>Mrs. Bernick</i> . .	Mrs. Dawes.
<i>Martha Bernick</i> .	Miss Robins.
<i>Dina Dorf</i> . . .	Miss Annie Irish.
<i>Mrs. Rummel</i> . .	Miss Fanny Robertson.
<i>Mrs. Postmaster</i>	
<i>Holt</i>	Miss St. Ange.
<i>Mrs. Doctor Tyng</i>	Miss M. A. Giffard.
<i>Miss Rummel</i> . .	Miss May Beringer.
<i>Miss Holt</i> . . .	Miss Brakstad.
<i>Tona Hessel</i> . .	Miss Geneviève Ward.

18th. Prince of Wales's. First performance.

MARJORIE.

New English Comic Opera, written by
LEWIS CLIFTON and JOSEPH J. DILLEY.
Composed by WALTER SLAUGHTER.

<i>Ralf, Earl of</i>	
<i>Chestermere</i> . .	Mr. Frank Celli.
<i>Sir Simon Strive-</i>	
<i>ling</i>	Mr. W. H. Burgon.
<i>Gosric</i>	Mr. H. Monkhouse.
<i>Wilfrid</i>	Mr. Joseph Tapley.
<i>Nicholas</i>	Mr. Frederick Wood.
<i>Witgills</i>	Mr. Albert James.
<i>Herald</i>	Mr. Albert Sims.
<i>Marjorie</i>	Miss Wadman.
<i>Cicely</i>	Miss Fanny Brough.
<i>The Lady Alicia</i> .	Miss Emily Miller.

23rd. Strand. First Performance.

HER FATHER'S SIN.

New Drama, in Four Acts (author un-
announced).

<i>Richard Merron</i> .	Mr. Frank Cooper.
<i>Louis Vandais</i> .	Mr. C. S. Fawcett.
<i>Hugh Powell</i> . .	Mr. Edward O'Neill.
<i>John Horlock</i> . .	Mr. John Beauchamp.
<i>Pierre Hendrie</i> .	Mr. Claude Llewellyn.
<i>Nat Morel</i> . . .	Mr. Philip Darwin.
<i>Hilda Douglas</i> .	Miss Rose Meller.
<i>Mollie Howell</i> .	Miss Margaret Earl.
<i>The Mother</i>	
<i>Superior</i> . . .	Mrs. E. H. Brooke.
<i>Sister Mary</i>	
<i>Francis</i>	Miss Agnes Verity.

<i>Sister Therese</i> .	Miss Florence Chatter-
	ton.
<i>Louise Devorel</i> .	Miss Watt-Tanner.
<i>Marie Bonheur</i> .	Miss Ettie Williams.
<i>Maid</i>	Miss Maggie Barnard.

27th. Criterion. First Performance.

THE HEADLESS MAN.

Original Comedy, in Three Acts, by F. C.
BURNAND.

<i>Sam Hedley</i> . . .	Mr. Charles Wyndham.
<i>Gen. Bletchingly</i> .	Mr. W. Blakeley.
<i>Wentworth Brace-</i>	
<i>bridge</i>	Mr. George Giddens.
<i>Fred Otway</i> . . .	Mr. H. Standing.
<i>Algernon Har-</i>	
<i>court</i>	Mr. J. Anderson.
<i>Mr. Nupley</i> . . .	Mr. S. Valentine.
<i>Jenkins</i>	Mr. C. Edmonds.
<i>Mrs. Torrington</i> .	Miss Fanny Moore.
<i>Mrs. Gen. Blech-</i>	
<i>ingley</i>	Miss F. Paget.
<i>Mrs. Hedley</i> . .	Miss E. Forrest.
<i>Miss Trimmer</i> . .	Miss E. Miller.
<i>Lydia Marchmont</i>	Miss E. Penrose.
<i>Servant</i>	Miss E. Williams.

AUGUST.

12th. Princess's. Revival.

PROOF; OR, A CELEBRATED CASE.

Play, in Six Acts, by F. C. BURNAND.

<i>Pierre Lorange</i> .	Mr. J. H. Barnes.
<i>Chamboran</i> . . .	Mr. Mark A. Kinghorne.
<i>Victor</i>	Mr. Geo. W. Cockburn.
<i>Count d'Aubeterre</i>	Mr. John Beauchamp.
<i>Seneschal</i> . . .	Mr. Geo. Dalziel.
<i>Joseph</i>	Mr. Henry De Solla.
<i>Sergeant</i>	Mr. E. F. Mayeur.
<i>Corporal</i>	Mr. Aubrey.
<i>1st Convict</i> . . .	Mr. Charles Hartley.
<i>Sentinel</i>	Mr. G. A. Vaughan.
<i>Lazare</i>	Mr. W. H. Vernon.
<i>Madeleine</i> . . .	Miss Bertie Willis.
<i>Adrienne</i>	Miss Marie Illington.
<i>Madame Depréts</i> .	Miss Dolores Drum-
	mond.

<i>Duchess d'Aube-</i>	
<i>terre</i>	Miss Carlotta Leclercq.
<i>Martha</i>	Miss Marie Stuart.
<i>Louise</i>	Miss Vera Grant.
<i>Child</i>	Miss Dorothy Har-
	wood.
<i>Valentin</i>	Miss Grace Hawthorne.

27th. Shaftesbury. First Performance.

THE MIDDLEMAN.

New and Original Play of modern English
life, in Four Acts, by HENRY ARTHUR
JONES.

<i>Cyrus Blenkarn</i> .	Mr. Willard.
<i>Joseph Chandler</i> .	Mr. Mackintosh.

<i>Captain</i>	<i>Julian</i>	
<i>Chandler</i>		Mr. Henry V. Esmond.
<i>Batty Todd</i>		Mr. H. Cane.
<i>Jesse Pegg</i>		Mr. E. W. Garden.
<i>Sir Seaton Umfraville</i>		Mr. Ivan Watson.
<i>Damper</i>		Mr. W. E. Blatchley.
<i>Vachell</i>		Mr. Royston Keith.
<i>Epiphany Danks</i>		Mr. Cecil Crofton.
<i>Postman</i>		Mr. T. Sidney.
<i>Dutton</i>		Mr. Rimbault.
<i>Servant</i>		Mr. Hugh Harting.
<i>Mary</i>		Miss Maude Millett.
<i>Nancy</i>		Miss Annie Hughes.
<i>Mrs. Chandler</i>		Mrs. E. H. Brooke.
<i>Maude Chandler</i>		Miss Agnes Verity.
<i>Lady Umfraville</i>		Miss Josephine St. Ange.
<i>Felicia Umfraville</i>		Miss Eva Moore.

SEPTEMBER.

12th. Haymarket. First Performance.

A MAN'S SHADOW.

New Drama, in Four Acts, adapted from the French play "Roger la Honte," by ROBERT BUCHANAN.

<i>Lucien Laroque</i>	} Mr. Tree.
<i>Luversan</i>	
<i>Raymond de Noirville</i>	Mr. Fernandez.
<i>M. Gerbier</i>	Mr. Allan.
<i>Picolet</i>	Mr. Collette.
<i>Tristol</i>	Mr. E. M. Robson.
<i>Jean Ricordot</i>	Mr. Hargreaves.
<i>President of the Court</i>	Mr. Kemble.
<i>Advocate-General</i>	Mr. Tapping.
<i>Lacroix</i>	Mr. Gurney.
<i>Usher</i>	Mr. Robb Harwood.
<i>Valet</i>	Mr. Leith.
<i>Henriette (wife of Laroque)</i>	Mrs. Tree.
<i>Susanne (her daughter)</i>	Miss Minnie Terry.
<i>Victoire</i>	Miss Norreys.
<i>Julie (wife of de Noirville)</i>	Miss Julia Neilson.

14th. Adelphi. First Performance.

LONDON DAY BY DAY.

New and Original Drama, in Four Acts, by GEORGE R. SIMS and HENRY PETTIT.

<i>Frank Granville</i>	Mr. George Alexander.
<i>Henri de Belleville</i>	Mons. Marius.
<i>Tom Galloway</i>	Mr. J. L. Shine.
<i>Patrick O'Brien</i>	Mr. J. D. Beveridge.
<i>Harry Ascalon</i>	Mr. L. Rignold.
<i>Peter Marks</i>	Mr. W. L. Abingdon.
<i>General Granville</i>	Mr. Theo. Balfour.
<i>Lord Kempton</i>	Mr. James East.
<i>Tim Tibbets</i>	Mr. W. Northcote.
<i>Jack (a street Arab)</i>	Miss Kate James.
<i>Mr. Judson</i>	Mr. J. Northcote.

<i>James Morgan</i>	Mr. H. Russell.
<i>Henry Williams</i>	Mr. S. Wilfred.
<i>The Major</i>	Mr. H. Cooper.
<i>Usher</i>	Mr. R. Clifford.
<i>Police Sergeant</i>	Mr. James Howe.
<i>Violet Chester</i>	Miss Alma Murray.
<i>Maud Willoughby</i>	Miss Mary Rorke.
<i>Dolly Blossom</i>	Miss Clara Jecks.
<i>Mrs. Blossom</i>	Miss Charlotte Elliott.
<i>Mrs. Wimblett</i>	Miss Hattie Hartnoll.
<i>Rosie Coventry</i>	Miss Madge Mildren.
<i>Mrs. Jones</i>	Miss Alice Bronse.
<i>Phemie</i>	Miss Laura Graves.
<i>Jessie</i>	Miss Madge Ray.

16th. Avenue. First Performance under this title.

THE BRIGANDS.

Opera Bouffe, in Three Acts, composed by OFFENBACH; English adaptation by W. S. GILBERT (from the French of Meilhac and Halévy).

<i>Falsacappa</i>	Mr. Hallam Mostyn.
<i>Pietro</i>	Mr. Horace Lingard.
<i>Antonio</i>	Mr. Sam Wilkinson.
<i>Baron Campotasso</i>	Mr. George Honey.
<i>Count of Gloria-Cassis</i>	Mr. Maurice De Solla.
<i>Duke of Mantua</i>	Mr. Laurence Wensley.
<i>Fragoletto</i>	Mr. Frank Wensley.
<i>Pipo</i>	Mr. J. W. Crease.
<i>Domino</i>	Mr. Frederick Pollard.
<i>Barbavano</i>	Mr. John Ambrose.
<i>Carmagnola</i>	Mr. R. Morand.
<i>Florella</i>	Mlle. Agnes Delaporte.
<i>Princess of Grenada</i>	Miss Marie Luella.
<i>Fiametta</i>	Miss Geraldine St. Maur.
<i>Adolphe of Valladolid</i>	Miss Daisy Baldry.
<i>Preceptor of the Princess of Grenada</i>	Mr. Charles Burby.

21st. Gaiety. First Performance.

RUY BLAS AND THE BLASÉ ROUÉ.

New Burlesque, in Three Acts, by "A. C. TORR" and HERBERT F. CLARK; music by HERR MEYER LUTZ.

<i>Ruy Blas</i>	Miss Nellie Farren.
<i>Don Caesar de Bazan</i>	Mr. Fred Leslie.
<i>Queen of Spain</i>	Miss Marion Hood.
<i>Donna Elto</i>	Miss Letty Lind.
<i>Donna Christina</i>	Miss Sylvia Grey.
<i>Duchess Agio Uncertanti</i>	Miss Linda Verner.
<i>Trumpeter</i>	Miss Blanche Massey.

<i>Officer</i> . . .	Miss Alice Young.
<i>Don Salluste</i> . .	Mr. Charles Danby.
<i>Major Domo</i> . .	Mr. Ben Nathan.
<i>Court Physician</i> .	Mr. Fred Storey.

23rd. Drury Lane. First Performance.

THE ROYAL OAK.

Historical Drama, in Five Acts, by HENRY HAMILTON and AUGUSTUS HARRIS.

<i>Charles II.</i> . .	Mr. Henry Neville.
<i>Lord Wilmot</i> . .	Mr. Arthur Seaton.
<i>Sir Bevis Cholmondeley</i> . .	Master Frank Stephens.
<i>Dorian Cholmondeley</i> . . .	Mr. Arthur Dacre.
<i>Colonel Ancketell</i> .	Mr. Luigi Lablache.
<i>Sergeant Hophni Greaves</i> . . .	Mr. Fred Dobell.
<i>Corporal Trumbull</i> . . .	Mr. Frank Collings.
<i>Ezra Hackett</i> . .	Mr. James Elmore.
<i>Rev. Melchizedek Seek-and-find</i> . .	Mr. Henry Loraine.
<i>Walk-in-the-way Dearlove</i> . .	Mr. Harry Nicholls.
<i>Captain Nicholas Tattersall</i> . .	Mr. R. C. Lyons.
<i>Richard Penderel Humphrey Penderel</i> . . .	Mr. E. W. Gardiner.
<i>Mat Blake</i> . . .	Mr. Fred Thomas.
<i>Abel Wood</i> . . .	Mr. William Parkes.
<i>Ned Thornycroft</i> .	Mr. Stanislaus Calhaem.
<i>Brook</i> . . .	Mr. Frank Harrison.
<i>Lieutenant of the Tower</i> . . .	Mr. Walter Uridge.
<i>Servant at the "George Inn"</i> .	Mr. George Finch.
<i>Servant at Boscobel House</i> . .	Mr. Staunton.
<i>Lady Cholmondeley</i> . . .	Mr. Richards.
<i>Miss Ada Neilson.</i>	
<i>Mildred Clavering</i>	Miss Winifred Emery.
<i>Patty Woodroffe</i>	Miss Fanny Brough.
<i>Alison Culpepper</i>	Miss Venie Atherton.
<i>Deborah Wood</i>	Miss Sybil Grey
<i>Susan Sloe</i> . . .	Miss E. Vernie.

28th. Lyceum. Revival.

THE DEAD HEART.

A story of the French Revolution, in a Prologue and Three Acts, by WATTS PHILLIPS, revised by Walter H. Pollock.

<i>Robert Landry</i> .	Mr. Henry Irving.
<i>The Abbé Latour</i> .	Mr. Bancroft.
<i>The Count de St. Valery</i> . . .	Mr. Haviland.
<i>Arthur de St. Valery (his son)</i>	Mr. Gordon Craig.
<i>Legrand</i> . . .	Mr. Arthur Stirling.

<i>Toupet</i> . . .	Mr. Edward Righton.
<i>Reboul</i> . . .	Mr. F. Tyars.
<i>Michel</i> . . .	Mr. Clifford.
<i>Jean</i> . . .	Mr. Harvey.
<i>Pierre</i> . . .	Mr. Taylor.
<i>Jocrisse</i> . . .	Mr. Archer.
<i>Guiscard</i> . . .	Mr. Black.
<i>A Smith</i> . . .	Mr. Raynor.
<i>A Crier</i> . . .	Mr. Davis.
<i>A Woman</i> . . .	Mrs. Carter.
<i>Cerisette</i> . . .	Miss Kate Phillips.
<i>Rose</i> . . .	Miss Coleridge.
<i>Catherine Duval</i> .	Miss Ellen Terry.

OCTOBER.

2nd. Opéra Comique. First performance.

THE CASTLE OF COMO.

A "Romantic Opera," founded on Bulwer Lytton's play of "The Lady of Lyons" (libretto by the late CHARLES SEARLE, with additions by the Composer; the music by GEORGE COCKLE, B.Mus. Oxon.).

Pauline Mlle. Rosina Isidor.
(On Friday evenings and *matinées* by Miss Adrienne Verity)

<i>Widow Melnotte</i> .	Miss Amy Martin.
<i>Beauseant</i> . . .	Mr. Leo Stormont.
<i>Glavis</i>	Miss De Vernet.
<i>Colonel Damas</i> .	Mr. Donnell Balfe.
<i>Mons. Deschappelles</i>	Mr. H. Pope.
<i>Capt. Desmoulins</i>	Mr. McCarthy.
<i>Claude Melnotte</i> .	Mr. Cadwaldr.
Monday, Wednesday and Friday.	
<i>Claude Melnotte</i> .	Mr. Richard Clarke.
Tuesday, Thursday and Saturday.	

7th. Toole's. First Performance
(under this title).

THE BUNGALOW.

Farcical Comedy in Three Acts, by FRED HORNER.

<i>Gregory Bell</i> . .	Mr. F. Kaye.
<i>F. Leighton Buzard</i>	Mr. Chas. Glenney.
<i>Henry Vaughan</i> .	Mr. Yorke Stephens.
<i>Percy Gwynne</i> . .	Mr. Compton Coultis.
<i>Mrs. Bell</i> . . .	Miss Sallie Turner.
<i>Millicent</i> . . .	Miss Helen Forsyth.
<i>Mrs. Violet Vaughan</i> . .	Miss Cissy Grahame.
<i>Mrs. Amy Gwynne</i>	Miss Vane Featherston.
<i>Zeffie Williams</i> .	Miss Cicely Richards.
<i>Puti-Beebe</i> . .	Miss M. A. Giffard.

16th. Avenue. First Performance.

LA PRIMA DONNA.

New Opéra Comique, in Three Acts, adapted from a well-known story by H. B. FARNIE and ALFRED MURRAY; music composed by TITO MATTEI.

<i>Leopold</i>	Mr. Alec Marsh.
<i>Maximilian</i> . .	Mr. George Sinclair.
<i>Baron Pippinstir</i>	Mr. George Capel.
<i>Sigismund</i> . . .	Mr. Harry Grattan.
<i>Ballard</i>	Mr. Albert Chevalier.
<i>Florival</i>	Mr. Joseph Tapley.
<i>Rigolet</i>	Mr. H. Grahame.
<i>Anselmo</i>	Mr. F. Benwell.
<i>Lebel</i>	Mr. Stanley Betjemann.
<i>Otto</i>	Miss E. Gower.
<i>The Margravine of Adelberg</i>	Mlle. Florence Paltzer.
<i>The Princess Mina</i>	Miss Amelia Gruhn.
<i>Foligny</i>	Miss Ida Liston.
<i>Pastorale</i> . . .	Miss Maud Brent.
<i>Ninette</i>	Miss Alice Lethbridge.
<i>Delia</i>	Mlle. Sara Palma.

21st. Grand. Revival.

NINON.

Play in Five Acts, by W. G. WILLS.

<i>Joseph Baget</i> . .	Mr. George Warde.
<i>Ernest St. Cyr</i> .	Mr. William Herbert.
<i>Jean Marat</i> . .	Mr. Bassett Roe.
<i>Simon the Cobbler</i>	Mr. Julian Cross.
<i>Father Beaugras</i> .	Mr. George Canninge.
<i>Father Pierre</i> . .	Mr. Wheeler.
<i>Victor</i>	Mr. C. Milton.
<i>Jacques</i>	Mr. A. Fenwicke.
<i>Gendarme</i>	Mr. Walbrook.
<i>The Dauphin</i> . .	Miss Allwood.
<i>Ninon</i>	Miss Wallis.
<i>Josephine</i> . . .	Miss Rose Meller.
<i>Nanette</i>	Miss Earl.
<i>Margot</i>	Miss Wells.

29th. Globe. First Performance.

A PROMISE.

One-act Play, by S. BOYLE LAWRENCE.

<i>Annie Lester</i> . .	Miss Harriet Ford.
<i>Mrs. Daleyn</i> . .	Miss Susie Vaughan.
<i>Leo Hansard</i> . .	Mr. R. M. Hickman.
<i>Dick Fenton</i> . .	Mr. Fuller Mellish.

NOVEMBER.

6th. Criterion. Matinée. First Performance.

HER OWN WITNESS.

A Play of Modern Life, in Three Acts, by G. H. R. DABBS, M.D.

<i>Pauline de Lasserquere</i>	Miss Elizabeth Robins.
<i>Lady Fairfax</i> . .	Miss Constance Abbott.

<i>Alice Fairfax</i> . .	Miss Winifred Fraser.
<i>Sir Charles Fairfax</i>	Mr. John Beauchamp.
<i>Mr. Basing</i> . . .	Mr. Nutcombe Gould.
<i>Charles Darrell</i> .	Mr. Frank Rodney.
<i>Captain Bill</i> . .	Mr. Ben Greet.

23rd. Lyric. First Performance.

THE RED HUSSAR.

A Comedy-Opera, in Three Acts; libretto by H. P. STEPHENS, and music by EDWARD SOLOMON.

<i>Ralph Rodney</i> . .	Mr. Ben Davies.
<i>Sir Harry Leighton</i> . .	Mr. C. Hayden Coffin.
<i>Sir Middlesex Massem</i>	Mr. Albert Christian.
<i>Corporal Bundy</i> .	Mr. Arthur Williams.
<i>Mr. William Byles</i>	Mr. Frank M. Wood.
<i>Private Smith</i> . .	Mr. S. King.
<i>Gaylord</i>	Mr. A. Ferrand.
<i>Maybud</i>	Mr. G. Willoughby.
<i>Kitty Carroll</i> . .	Miss Marie Tempest.
<i>Barbara Bellasys</i>	Miss Florence Dysart.
<i>Daisy</i>	Miss Maud Holland.
<i>Mrs. Magpie</i> . .	Mrs. W. Sidney.

23rd. Comedy. Revival.

THE PINK DOMINOS.

Comedy, in Three Acts, adapted from the French of Delacour Hennequin by JAMES ALBERRY.

<i>Charles Greythorne</i>	Mr. Chas. H. Hawtrey.
<i>Sir Percy Wagstaff</i>	Mr. Herbert Standing.
<i>Joskin Tubbs</i> . .	Mr. Alfred Maltby.
<i>Henry Greenlanes</i>	Mr. Aubrey Boucicault.
<i>Brisket</i>	Mr. E. Dagnall.
<i>1st Waiter at Cremorne</i>	Mr. A. Bearn.
<i>2nd Waiter at Cremorne</i> . .	Mr. Williams.
<i>Lady Maggie Wagstaff</i> . .	Miss Rose Saker.
<i>Sophia</i>	Miss Gabrielle Goldney.
<i>Rebecca</i>	Miss Alma Stanley.
<i>Mrs. Joskin Tubbs</i>	Miss Fanny Robertson.
<i>Miss Barron</i> . .	Miss Lydia Cowell.

28th. Garrick. First Performance.

LA TOSCA.

Drama, in Five Acts, adapted from the French of Victorien Sardou by F. C. GROVE and HENRY HAMILTON.

<i>Maria Carolina</i> .	Miss Rose Leclercq.
<i>Floria Tosca</i> . .	Mrs. Bernard-Beere.
<i>Baron Scarpia</i> . .	Mr. J. Forbes-Robertson.
<i>Count Mario Cavaradosi</i>	Mr. Lewis Waller.

The Marchese

<i>Attavanti</i> . . .	Mr. Gilbert Farquhar.
<i>Cesare Angelotti</i> . . .	Mr. Herbert Waring.
<i>Trevillac</i> . . .	Mr. Sydney Brough.
<i>Capreola</i> . . .	Mr. Lawrance D'Orsay.
<i>Ascoletti</i> . . .	Mr. R. Harding.
<i>Schiarrone</i> . . .	Mr. Chas. Hudson.
<i>Colonetti</i> . . .	Mr. Metcalfe.
<i>Eusebius</i> . . .	Mr. C. Dodsworth.
<i>Ceccho</i> . . .	Mr. R. Cathcart.
<i>Genmarino</i> . . .	Miss Bessie Hatton.
<i>Paisiello</i> . . .	Mr. F. H. Knight.
<i>Procurator Fiscal</i> . . .	Mr. R. Power.
<i>Spoletta</i> . . .	Mr. F. Powell.

30th. Princess's. First Performance.

THE GOLD CRAZE.

New Play, in Four Acts, written by
BRANDON THOMAS.

<i>Jonas Merton</i> . .	Mr. J. Beauchamp.
<i>Colonel Verity</i> , V.C.	Mr. Brandon Ellis.
<i>Philip Verity</i> . .	Mr. W. Herbert.
<i>Baron de Fleur-</i> <i>ville</i>	Mr. J. H. Barnes.
<i>Smith</i>	Mr. Robert Pateman.
<i>Poppleton</i> . . .	Mr. Sant Matthews.
<i>Smale</i>	Mr. A. Edgemore.
<i>Captain Croft</i> . .	Mr. Stephen Caffrey.
<i>Jones and Robinson</i>	Messrs. J. Williams and W. Hodges.
<i>Mr. Littlefold</i> . .	Mr. F. M. Paget.
<i>The Rev. Mr.</i> <i>Jorgina</i>	Mr. Earle Douglas.
<i>Alderman Boarder</i>	Mr. G. B. Phillips.
<i>Major-General</i> <i>Terrier</i>	Mr. T. Warlow.
<i>Doctor Arlington</i>	Mr. A. Whitehead.
<i>Rogers</i>	Mr. I. C. Beverley.
<i>Sergeant</i>	Mr. W. Edwards.
<i>Footman</i>	Mr. L. Mackintosh.
<i>Barton</i>	Mr. W. Lawson.
<i>Largny</i>	Mr. E. Girardot.
<i>Mons. Berton</i> . .	Mr. E. Mayeur.
<i>Dutch Billy</i> . . .	Mr. W. S. Parkes.
<i>Welsh Morgan</i> . .	Mr. G. Dalziel.
<i>Cornish Jack</i> . .	Mr. Moreton Baker.
<i>Brown</i>	Mr. W. J. Aubrey.
<i>Lucy Merton</i> . . .	Miss Amy Roselle.
<i>Miss Primley</i> . .	Miss Fanny Brough.
<i>Marie alias</i> <i>Mathilde</i>	Miss A. Dairolles.
<i>Mrs. Edwards</i> . .	Mrs. Durant.

DECEMBER.

7th. Savoy. First Performance.
THE GONDOLIERS; OR, THE
KING OF BARATARIA.A new and original Comic Opera, in Two
Acts, written by W. S. GILBERT, com-
posed by Sir ARTHUR SULLIVAN.*The Duke of Plaza-*
Toro Mr. Frank Wyatt.*Luis* Mr. Brownlow.

<i>Don Alhambra del</i> <i>Bolero</i>	Mr. Denny.
<i>Marco Palmieri</i> . .	Mr. Courtice Pounds.
<i>Giuseppe Palmieri</i>	Mr. Rutland Barring- ton.
<i>Antonio</i>	Mr. Medcalf.
<i>Francesco</i>	Mr. Rose.
<i>Giorgio</i>	Mr. De Pledge.
<i>Annibale</i>	Mr. Wilbraham.
<i>Ottavio</i>	Mr. C. Gilbert.
<i>The Duchess of</i> <i>Plaza-Toro</i>	Miss Rosina Brandram
<i>Casilda</i>	Miss Decima Moore.
<i>Gianetta</i>	Miss Geraldine Ulmar.
<i>Tessa</i>	Miss Jessie Bond.
<i>Fiametta</i>	Miss Lawrence.
<i>Vittoria</i>	Miss Cole.
<i>Giulia</i>	Miss Phyllis.
<i>Inez</i>	Miss Bernard.

18th. Princess's. Revival.

MASTER AND MAN.

Drama, in Four Acts, by HENRY PETTITT
and G. R. SIMS.

<i>Jack Walton</i> . . .	Mr. Henry Neville.
<i>Tom Honeywood</i> .	Mr. Sidney Howard.
<i>Robert Carlton</i> .	Mr. Charles Dalton.
<i>Humpty Logan</i> . .	Mr. Robert Pateman.
<i>Jem Burleigh</i> . .	Mr. J. H. Barnes.
<i>Crispin St. John</i> .	Mr. E. W. Gardiner.
<i>John Willett</i> . . .	Mr. Bassett Roe.
<i>Levano</i>	Mr. Fred Shepherd.
<i>Jim</i>	Mr. Mayeur.
<i>Ned Barton</i> . . .	Mr. Kingscote.
<i>Joe Robins</i>	Mr. E. Webster Lawson.
<i>Old Ben</i>	Mr. George Dalziel.
<i>Landlord</i>	Mr. Morton Baker.
<i>Postman</i>	Mr. G. W. Aubrey.
<i>Policeman 207</i> . .	Mr. Edwards.
<i>Hester Thornbury</i>	Miss Bella Pateman.
<i>Little Johnny</i> . .	Miss Marie Pearl.
<i>Lety Lightfoot</i> . .	Miss Fanny Brough.
<i>Kewiah Honeywood</i>	Mrs. Frank Huntley.
<i>Katey and Janey</i> .	Misses Jessie & Rosie.

19th. Criterion. Matinée. First
Performance.

MAN AND THE WOMAN.

New Play, in Three Acts, by ROBERT
BUCHANAN.

<i>Sir George Vena-</i> <i>bles, Bart.</i>	Mr. F. H. Macklin.
<i>Rev. Dr. Herbert</i>	Mr. John Beauchamp.
<i>Rev. Mr. Bream</i> . .	Mr. Nutcombe Gould.
<i>Philip O'Mara</i> . . .	Mr. Cyril Maude.
<i>Jake Owen</i>	Mr. F. M. Paget.
<i>Stokes</i>	Mr. Gilbert.
<i>Gillian Dartmouth</i>	Miss Myra Kemble.
<i>Barbara Leigh</i> . .	Miss Ada Neilson.
<i>Little Dora</i>	Miss D. Harwood.

19th. Globe. Revival.

A MIDSUMMER NIGHT'S DREAM.

A Faerie Comedy by WILLIAM SHAKESPEARE. As presented by F. R. Benson's Shakespearean Company.

Characters.—Mortals.

<i>Theseus</i>	Mr. Sydney Price
<i>Egeus</i>	Mr. Alfred Brydone.
<i>Lysander</i>	Mr. F. R. Benson.
<i>Demetrius</i>	Mr. Herbert Ross.
<i>Philstrate</i>	Mr. G. M. Howard.
<i>Quince</i>	Mr. H. Athol Ford.
<i>Snug</i>	Mr. G. F. Black.
<i>Bottom</i>	Mr. G. R. Weir.
<i>Flute</i>	Mr. Stephen Phillips.
<i>Snout</i>	Mr. H. Gordon Tomkins.
<i>Starveling</i>	Mr. Arthur Grenville.
<i>Hippolyta</i>	Miss Marion Grey.
<i>Hermia</i>	Miss Ada Ferrar.
<i>Helen</i>	Miss Kate Rorke.

Immortals.

<i>Oberon</i>	Mr. Otho Stuart.
<i>Titania</i>	Mrs. F. R. Benson.
<i>Puck or Robin Goodfellow</i>	Miss Grace Geraldine.
<i>Singing Fairy</i>	Miss Mary Townsend.
<i>First Fairy</i>	Miss May Woolgar-Mellon.

<i>Peasblossom</i>	Miss Freda Langton.
<i>Cobweb</i>	Miss Jessie Bateman.
<i>Moth</i>	Miss Lily Stewart.
<i>Mustard Seed</i>	Miss Lily Lorrell.

24th. Avenue. Revival.

THE FIELD OF THE CLOTH OF GOLD.

Burlesque Extravaganza, written by WM. BROUGH. Music by JOHN CROOK.

<i>Henry VIII. of England</i>	Mr. George Capel.
<i>Francis I. of France</i>	Mr. Albert Chevalier.
<i>Earl Darnley</i>	Miss Minnie Byron.
<i>Tête-de-Veau</i>	Mr. Harry Grattan.
<i>Sir Guy the Cripple</i>	Mr. Julian Cross.
<i>The Duke of Suffolk</i>	Miss Violet Evelyn.
<i>Le Sieur de Boissy</i>	Miss Henriette Polak.
<i>Von Schlascher</i>	Mr. H. Graham.
<i>Von Krasher</i>	Mr. Stanley Betjeman.
<i>Von Smascher</i>	Mr. Benjamin Benwell.
<i>Bloc</i>	Mr. Ambrose Colini.
<i>Queen Catherine</i>	Miss Maria Davis.
<i>Anne Boleyn</i>	Miss Amelia Gruhn.
<i>The Lady Constance de Grey</i>	Miss Marie Linden.
<i>Rose de la Foix</i>	Miss J. Elcho.

PRODUCTIONS IN THE PROVINCES DURING 1889.

Ace of Clubs. Melodrama. 4 A.	A. Shirley	T. R. Darlington	March 22
After the Rehearsal. Cta.	C. Osborne	T. R. Wolverhampton	Sept. 9
Aladdin. Pantomime	T. Ramsdale	Pub. Hall, Addlestone	Aug. 26
Aladdin and the Wonderful Lamp; or, The Willow-pattern Plate and the Flying Crystal Palace. Pant. Extravaganza	H. Lennard	Crystal Palace	Dec. 24
A-ladd-in and well out of it. Bur.	B. Smith	Town Hall, Folkestone	Jan. 15
Among the Amalekites. Com. 3 A.	E. Bennett	T. R. Portsmouth	June 22
Antiquarian. Farce.	Ad. G. Stead	R. A. T. Woolwich	Nov. 15
Barren Land. Play. 4 A. (First pro. Olympia, Lond., April 11, '88)	H. Byatt and W. Magnay	T. R. Wolverhampton	Feb. 16
Beechborough Mystery. Com.-drama. 4 A.	E. Galer & J. Mew	G. T. Birmingham	June 17
Belphegor. Cd. Op. 3 A.	{ Lib. W. Jones; Mus. A. Christensen }	T. R. South Shields	Oct. 26
Bijou Residence to Let. Cta.	{ Ad. Mme Van de Velde }	T. R. Nottingham	Sept. 18
Bishop of the Fleet, The. Dram. Pro. and 3 A.	{ C. F. Clarke and F. Mouillot }	Londesborough T. Scarbro'	Dec. 27
Bonnie Prince Charlie. Drama. 2 A.	T. H. Terriss	Bedford Pk. Club, Chiswick	June 8
Both of Them. Cta. . . . .	. . . . .	Royalty, Glasgow	May 18
Brace of Gaoilbirds. A. Drama. 1 A.	M. Melford	T. R. Sheffield	Sept. 14
Brigands, The. Operatic Burlesque. 3 A.	{ Lib. W. S. Gilbert; Mus. Offenbach }	T. R. Plymouth	Sept. 2
Bright Days; or, The Bride of Tw Tales. Mus. Com.-drama. 4 A.	{ Horus Wheatley and C. A. Aldin }	Rotunda, Liverpool	April 1
Brought to Light. Drama. 4 A.	E. Darbey	T. R. Rotherham	Aug. 12
Captain of the Vulture, The. Drama. 5 A.	{ J. Lewis, and the late H. Falconer }	Royal, Warrington	March 20
Charlatan, The. Comedy. 3 A.	{ Ad. Mrs. J. Aylmer }	Torre Parish Rooms, Torquay	Feb. 5
Chickabiddies. Bur. Ex. . . . .	. . . . .	Opera House, Darwen	April 1
Chispa. Play. Pro. and 4 A.	C. M. Greene	Shakespeare T. Liverpool	March 18
Clarissa Harlowe. Drama. 5 A.	W. G. Wills	T. R. Birmingham	Dec. 16
Claudio. Comic Opera. 3 A.	{ Lib. A. V. Thurgood; Mus. T. Hunter }	G. T. Nottingham	Aug. 5
Clear Conscience, A. Cta.	T. N. Walter	T. R. Lincoln	Oct. 14
Clever People. Cta.	E. Rose	County T. Reading	Sept. 23
Conscript, The. Drama. 4 A.	W. Clive	T. R. Wokington	Feb. 25
Constable Jack; or, the Bobby's Bride. Operetta. 1 A.	{ Lib. S. Rodney; Mus. C. Drummond }	T. R. Bath	May 16
Cousin Charlie. Cta. 1 A.	Miss K. M. Latimer	Devonshire Park T. Eastbourne	Feb. 9
Cousin Kate. Comedy. 4 A.	B. Howard	T. R. Newcastle-on-Tyne	Aug. 26
Cupid's Frolic. Dr. Inc.	W. F. Field	Vestry Hall, Ealing	March 30
Danger Ahead. Com. Drama. 4 A. . . . .	. . . . .	G. T. Nottingham	Sept. 9
Day to Day. Drama. Pro. and 3 A.	C. A. Clarke	Public Hall, Warrington	July 1
Dean of Hazeldene. Drama. 4 A.	J. P. Dryden	G. T. Nelson	April 20
Deception. Farcical Comedy. 3 A.	A. Longmuir	T. R. Edinburgh	May 27
Deep Waters. Play. 1 A.	S. Grundy	T. R. Manchester	Sept. 19
Della. Military Comic Opera	{ Lib. F. Soulbier; Mus. P. Bucalossi }	Prince's T. Bristol	March 11
Dolly Varden; or, the Riots of '80. Comedy Opera. 2 A.	E. Cypson	R. Aquarium, Brighton	Nov. 4
Dorothy Vernon. Drama. 5 A.	J. W. Boulding	T. R. Ashton-under-Lyne	Oct. 4

Equals. Play	{ Ad. E. Rose ("Le Gendre de M. Poirier")	Ilflay Hall, Hammersmith. June 6
Fair Play. Mel. . . 5 A.	{ C. Crozier and P. Milton	Prince's T. Bradford . . May 6
Faithful James. Farc. Com. 1 A.	B. C. Stephenson	Lyric Hall, Ealing . . . Nov. 16
False Evidence. Drama. 5 A. . . . .	. . . . .	St. James' T. Manchester. Aug. 19
Fancy Ball, The; or, Nubbs the Q.C. Operatic Farical Comedy. 2 A.	{ H. Wardroper; Mus. W. Meadows	Opera House, Ipswich . . Feb. 11
Penian, The. Drama. 4 A.	H. O'Grady	Princess's T. Glasgow . . April 1
For Ever Mine. Com. Drama	Stevens & Logan	T. R. Darlington . . . June 21
Forgotten. Play. 4 A.	F. F. Moore	T. R. Peterboro'. . . . Oct. 10
Fort Thieves, Played Piano. Bur.	B. Smith	Town Hall, Folkestone . . Oct. 29
Friendly Hints. Farc. Com. 2 A.	F. Bingham	Parish Hall, S. Acton . . Dec. 9
Girouette. Comic Opera. 3 A.	{ Ad. R. Reece; Mus., M. Cordes; Lib., Hennery & Bocage	T. R. Portsmouth . . . Mar. 25
Good Bye. Play. 1 A.	{ Ad. A. Bourchier, M.A. ("Jean-Marie")	Canterbury Aug. 6
Grapeshot. Farce. 1 A.	W. F. Field	Pub. Room, Southall . . . Nov. 27
Great Globe, The. Drama. 4 A.	J. O. Stewart	Victoria T. Stalybridge . . Aug. 23
Hand in Hand. Com. drama. 4 A.	E. Darbey	T. R. Rotherham . . . Aug. 5
Her Retaliation. Drama. 3 A.	C. Vorzanger	S. Hackney Club, Homerton Nov. 13
Hero of Heroes, A. Drama. 5 A.	J. W. Whitbread	Queen's T., Dublin . . . Aug. 12
Highland Hearts. Drama	H. C. Gordon	G. T. Glasgow Oct. 28
Iduna. Comic Opera. 3 A.	{ Lib., H. Conway; Mus., A. H. Behrend	Com. T. Manchester . . . Oct. 28
In the Wrong Box. Cta. 1 A.	R. Leach	T. R. Lowestoft Jan. 4
Irish Eyes. Cta. 1 A.	Sir G. Douglas	Corn Exchange Hall, Kelso Jan. 4
Italian Romance, An. Cta.	P. Darwin	Midx. County Asylum . . Nov. 14
Julius Caesar. Travestie. 6 A.	Shakespeare	Oxford U. D. S. March 5
Land of Gold, The; or, Life in England and California. Drama. 4 A.	G. Lander	T. R. Hanley July 29
Land of the Living, The. Play. 5 A.	F. Harvey	P. of Wales, Gt. Grimsby March 16
Lelamine. Serio-comic Opera. 3 A.	{ E. Crusard; Mus., A. R. Moulton.	Gaiety, Hastings Feb. 14
Little Tom Bowling. Mus. Com. 3 A.	{ Lib., F. Simpson; Mus., H. Simpson	R. Albert T., Gainsborough Aug. 5
Love at First Sight. Cta.	{ Major Jocelyn, R.A.	R. A. Theatre, Woolwich. May 3
Lucky Girl, A. Musical Melodrama. 3 A.	{ S. J. A. Fitzgerald; Mus., Fitzgerald and Baronne	New T. R. Liverpool . . . Nov. 18
Lured to London. Drama. 5 A.	{ W. J. Patmore and A. B. Moss	Lyceum, Crewe Feb. 14
Macbeth. Travestie . . . . .	. . . . .	R. N. Sch., New Cross . . June 3
Magician's Daughter, The. Com. Op. 3 A.	{ Lib., G. V. France; Mus., W. Wadham	T. R. Bradford Dec. 16
Mare's Nest, A. Cta. 1 A.	F. Mouillot	T. R. Norwich Oct. 2
Master and Man. Melodrama. 5 A.	{ G. R. Sims and N. Pettitt	Prince of Wales T., Birmingham March 18
Matamoros; or, A Night in Spain. Drama. 1 A.	F. Desprez	Lyric Hall, Ealing . . . Dec. 18
Mean Advantage, A. Cta.	Ad. R. Dircks	P. of Wales T., Blackpool Sept. 6
Mid Ocean. Drama. 4 A.	M. H. Hoffman	Alex. T. Southend-on-Sea June 26
My Nadine; or, André the Mountaineer. Com.-drama	{ H. Collier and J. de Croix	Exhib. Palace, Folkestone. May 20
Myrtle. Com.-drama. 3 A.	P. Havard	T. R. Birmingham . . . April 8
Nanon. Com. Op. 3 A.	{ Lib. & Mus., R. Genée	G. T. Birmingham . . . Sept. 16
New Apollo, A. Comedy, 1 A.	C. Grey	New T. R. Everton, Liverpool June 10
New Corsican Brothers. Extr. 3 A.	{ C. Raleigh and W. Slaughter	P. of Wales T., Liverpool. Nov. 11
New Servant, The. Mus. Com.	F. A. Barnes	T. R. Colchester April 29
Night in Paris, A. Farc. Com. 3 A. . . . .	. . . . .	T. R. Cheltenham . . . Oct. 3
Noble Brother, A. Mus.-com.-drama. 4 A.	W. J. Summers	Shakespeare T., Liverpool Oct. 28
Old Father Time; or, the Clock-maker of Mardy. Play. 3 A.	Ad. E. A. Shute	Drill Hall, Nuneaton . . . Nov. 7

Once Upon a Time. Cta.	{ H. Russell and H. Furnival }	T. R. Brighton	July 12
Orchard of the King, The. Play.	{ Ad. E. Day and M. H. Footman }	T. R. Lincoln	Nov. 20
Our Flat. Comedy. 3 A.	Mrs. Musgrave	Winter Garden T., Southport	April 10
Our Pal. Play. 1 A.	Dr. G.H.R. Dabbs	Shanklin Institute, I. of W.	April 24
Outwitted. Cta. 2 A.	Mrs. W. Serle	Aquarium, Scarborough	April 26
Paola. Comic Opera. 2 A.	{ Lib., H. Paulton and M. Tedde; Mus., E. Jakobowski }	R. Lyceum T., Edinburgh	Dec. 16
Pedigree. Com. 3 A.	{ C.C. Bowring and F. H. Court }	Lecture Hall, Derby	Dec. 10
Pedlar, The; or, Friends in Need. Com.-drama. 4 A.	R. C. Davies	T. R. Lowestoft	Dec. 30
People's Hero, A. Play. 4 A.	W. Howell-Poole	G. T. Glasgow	Feb. 21
Photograph, The. Cta.	A. C. F. Wood	St. George's Hall, Walsall	Nov. 20
Platonic Attachment, A. Com. 3 A.	E. Philipotts	Lyric Hall, Ealing	Feb. 20
Princess Diana. Com.-drama. 4 A.	W. Jones	T. R. Hull	Feb. 4
Proscribed. Com. Operetta. 1 A.	{ Lib., G. Stanford; Mus., C. Hardie }	Victoria Hall, Bayswater	April 22
Reality. Drama. 4 A.	C. Rogers	T. R. Barnsley	Dec. 30
Rose of Windsor, The. Opera	{ Lib., W. Parke; Mus., B. Andrews }	Prince's T., Accrington	Aug. 16
Ruy Blas and the Blasé Roué. Bur. 3 A.	{ A. C. Torr (Fred Leslie) and H.F. Clarke }	G. T. Birmingham	Sept. 3
Shane-na-Lawn. Irish Com.-drama. 3 A.	{ J. C. Roche and J. A. Knox }	R. Alexandra T., Liverpool	April 22
Silver Shaft, The. Drama. Pro. and 3 A.	C. A. Clarke	Pub. Hall, Warrington	Nov. 21
Soldier of Fortune, A. Com.-drama	F. W. Broughton	T. R. Jarrow	March 16
Squire's Wife, The. Drama. 4 A.	F. Jarman	T. R. Huddersfield	July 15
State Secret, A. Farc. Com. 3 A.	{ Ad. H. Cassel and H.C. Duckworth }	T. R. Barrow	Dec. 13
Stop Thief! Farc. Com. 3 A.	M. Melford	T. R. Halifax	May 24
Stranger to Himself, A. Melodrama. 4 A.	G. Holcroft	Queen's T., Birmingham	June 17
Taking the Bull by the Horns. Cta.	H. W. Newte	Iffley Hall, Hammersmith	June 6
Terrible Secret. Drama. 3 A.	W. R. Waldron	Free Trade Hall, Colne	Sept. 30
Theodora. Play. 5 A.	Ad. R. Buchanan	T. R. Brighton	Nov. 18
Tinted Venus, The. Cta.	Ad. Eliz. Bessie	{ Bramblebury, Wandsworth Common }	Oct. 12
Tramp, The; or, Bygone Days. Play. 3 A.	C. Harrison	Public Hall, Warrington	Oct. 4
Trick for Trick. Drama. 4 A.	Amy Forrest	T. R. Stratford	Dec. 16
Tricks. Farc. Com. 3 A.	W. F. Field	T. R. Barnsley	May 9
'Twas in Trafalgar's Bay. Op.-drama. 4 A.	J. Henderson	T. R. Cardiff	Feb. 2
'Twixt Axe and Crown. Drama.	{ Revised Version of Tom Taylor's }	T. R. Manchester	Oct. 12
'Twixt Cup and Lip. Cta. 2 A.	W. Sapte, junr.	Lyric Hall, Ealing	April 18
'Twixt Love and Duty. Play. 1 A.	M. Harvey	P. of W. T., Southampton	July 11
'Twixt Love and Duty. Com.-drama. Pro. and 4 A.	{ J. Woram and R. Johnstone }	T. R. Preston	Dec. 9
Village Post Office, The. Play. 1 A.	Dr. G.H.R. Dabbs	Shanklin Institute, I. of W.	April 24
Wanted, a Wife. Farc. Com. 3 A.	J. H. Darnley	T. R. Edinburgh	Nov. 4
Wexford. Melodrama. 4 A.	F. H. Conyers	Star T., Wolverhampton	June 17
White Lie, A. Drama. 3 A.	S. Grundy	T. R. Nottingham	Feb. 8
Wife's Devotion, A. Drama. Pro. and 3 A.	{ J. H. Darnley & G. M. Fenn }	Shakespeare T. Liverpool	May 6
Witness, The. Play. 3 A.	Dr. G.H.R. Dabbs	P. of W. T., Southampton	May 24
Woman's Vengeance. Drama. Pro. and 3 A.	H. Swinerd	R. A. T. Woolwich	Nov. 15

PRODUCTIONS IN PARIS DURING 1889.

Adieu Cocottes! Ville., 3 A.	A. Jaime and G. Duval	Déjazet	Dec. 23
L'Affaire Edouard. Com., 3 A.	G. Feydeau and M. Desallières	Variétés	Jan. 12
Alain Chartier. Verse, 1 A.	Vicomte R. de Borelli	Français	May 20
All-Baba. G. Op, 3 A.	A. Vanloo and W. Busnach	Eden	Nov. 28
L'Année Joyeuse. Play, 3 A.	Milher and Numès	Cluny	Dec. 24
Arlequin Séducteur. Com., 1 A.	P. Sonniès	Vaudeville	Sept. 26
Au Clair de la Lune. Ballet, 2 A.	Barberi; mus. Marriotti	Eden	April 13
Baiser à Molière, Le. 1 A. à propos in verse	G. Zidler	Odéon	Jan. 15
Bande Jaune, La. Ville., 3 A.	G. Marot and F. Oswald	Cluny	March 9
Belle-Maman. Com., 3 A.	V. Sardou and R. Deslandes	Gymnase	March 15
Bûcheronne, La. Com., 4 A.	C. Edmond	Français	Nov. 13
Cadenas, Le. Com., 3 A.	Blum and Toché	Palais-Royal	Dec. 20
Chance de Françoise, La. Com., 1 A.	Porto-Riche	Gymnase	Feb. 6
Château-Yquem, Le. Com., 1 A.	W. Busnach	Gymnase	March 24
Cheval d'Aristote, Le. Com., 1 A.	P. Wolff	Déjazet	April 11
Chien de Garde, Le. Drama, 5 A.	J. Richepin	Menus-Plaisirs	May 21
Cigale Madrilène, La. Comic Op., 2 A.	Lib. "Léon Bernoux;" mus. J. Perronnet	Opéra-Comique	Feb. 15
Coffret, Le. Com., 1 A.	Julaime	Renaissance	Aug. 22
Conspiration du Général Malet, La. Drama, 5 A.	A. de Lassus	Château d'Eau	Oct. 25
Coucou, Le. Drama, 5 A.	L. Stapleaux	Beaumarchais	Nov. 23
Desaix. Mil. Drama, 5 A.	G. Marot and Péricaud	Château d'Eau	Nov. 22
Deux font la Paire, Les. Com., 1 A.	R. Lafon and Noirot	Déjazet	Aug. 19
Deux Nids, Les. Farc. Com., 3 A.	H. Cermoise and E. Gugenheim	Déjazet	May 23
L'Embarras du Choix. Com., 1 A.	A. Bonsergent	Odéon	Nov. 18
L'Esprit d'Ernest. Ville., 1 A.	M. Varet	Cluny	May 30
Esther à Saint-Cyr. Com., verse, 1 A.	De Marthold	Odéon	Dec. 21
L'Etudiant Pauvre. Comic Op., 3 A.	Millöckers; adapt. Milher and Numès	Menus-Plaisirs	Jan. 18
Family Hotel. Com., 1 A.	G. Maurens	Déjazet	Nov. 9
Fermière, La. Play, 5 A.	A. d'Artois and H. Pagat	Ambigu	Nov. 8
Figarella. Comic Op., 1 A.	C. Grandmougin and J. Méry; mus. Clerice	Bouffes-Parisiens	June 3
Fille à Cacolet, La. Pl. 3 A.	Chivot and Duru; mus. Audran	Variétés	July 10
Jack l'Eventreur. Drama, 5 A.	"X. Bertrand" and "L. Clairian"	Château d'Eau	Aug. 30
Je renie ma Femme. Com., 1 A.	Damien	Renaissance	Sept. 19
Jeunes Amours. Com., verse, 1 A.	H. Chantavoine	Odéon	Nov. 4
Léna. Drama, 4 A.	P. Berton and Mme Van de Velde ("As in a Looking Glass")	Variétés	April 16
Lola. Comic Op., 1 A.	G. Chauvin; mus. Willent-Bordogni	Bouffes-Parisiens	July 9
Lutte pour la Vie, La. Play, 5 A.	A. Daudet	Gymnase	Oct. 30
Mam'selle Pioupiou. Mil. Drama, 5 A.	A. Bisson	Porte St. Martin	May 31

Mari de la Reine, Le. Opta., 3 A.	{ Lib. Grenet-Dancourt and O. Pradels; mus. A. Messager }	Bouffes . . .	Dec. 18
Marlée Récalcitrante, La. Farc. Com., 3 A.	Léon Gandillot . . .	Déjazet . . .	Jan. 19
Maris sans Femmes, Les. Farc. Com., 3 A.	A. Mars . . .	Menus-Plaisirs . . .	April 8
Marquise, Com., 3 A.	V. Sardou . . .	Vaudeville . . .	Feb. 12
Mensonges, Play, 5 A.	MM. Lacour and Descourcelle . . .	Vaudeville . . .	April 18
Mes Aïeux, Com., 3 A.	Clairville and Depré . . .	Palais-Royal . . .	March 18
Mes Anciennes, Farc. Com., 3 A.	H. Raymond and J. de Gastayne . . .	Variétés . . .	March 22
Miel à Quatre, Ville., 3 A.	H. Kéroul and M. Varet . . .	Cluny . . .	June 20
Monsieur Huchot, Ville-Opta., 1 A.	Térésand; mus. Clerise . . .	Bouffes . . .	Oct. 3
Monsieur ma Femme, Com., ville., 3 A.	A. Barbusse . . .	Palais-Royal . . .	April 13
L'Ombre d'Oscar, Farc. Com., 3 A.	C. Raymond . . .	Déjazet . . .	Dec. 3
Paris-Attraction, Review, 3 A.	Burani, Clerc, and Lemonnier . . .	Nouveautés . . .	Nov. 15
Paris-Exposition, Review, 3 A.	Blondeau and Montréal . . .	Variétés . . .	Nov. 20
Pépère, Farc. Com., 3 A.	Medina and Julaine . . .	Renaissance . . .	Aug. 22
Petites Affiches, Les, Com., ville., 1 A.	Bertol-Graivil and M. Sonal . . .	Déjazet . . .	Sept. 21
Petits Mystères de l'Exposition, Les, Ville., 3 A.	Milher and Numès . . .	Cluny . . .	Aug. 21
Peur de l'être, La, Com., 3 A.	E. Moreau and P. Valdagne . . .	Menus-Plaisirs . . .	July 30
Policière, La, Drama, 6 A.	X. de Montépin and J. Dornay . . .	Ambigu . . .	Dec. 14
Porteuse de Pain, La, Drama, 5 A.	Xavier de Montépin and J. Dornay . . .	Ambigu . . .	Jan. 11
Premier Balser, Le, Com., 1 A.	E. Bergerat . . .	Français . . .	May 20
Prince Soleil, Le, Ex., 4 A.	Raymond and Burani . . .	Châtelet . . .	July 11
Respectables, Les, Com., 3 A.	A. J. de la Motte . . .	Vaudeville . . .	Nov. 21
Retour d'Ulysse, Le, Op. B., 3 A.	Lib. Carré; mus. Raoul Pugno . . .	Bouffes-Parisiens . . .	Feb. 1
Révoltée, Com., 4 A.	J. Lemaitre . . .	Odéon . . .	April 9
Riquet à la Houppe, Farc. Com., Op., 3 A.	Lib. Ferrier and Clairville; mus. L. Varney . . .	Folies-Dramatiques . . .	April 20
Secret de la Terreuse, Le, Drama, 5 A.	W. Busnach and Cauvin . . .	Château-d'Eau . . .	Oct. 12
Shylock, Play, 3 A.	Ad. E. Harancourt . . .	Odéon . . .	Dec. 17
Tempête, La, Ballet . . .	Mus. Ambroise Thomas . . .	Opéra . . .	June 26
Tartine, La, Com., 1 A.	H. Sans . . .	Gymnase . . .	Oct. 15
Tour de Babel, La, Op. B., 3 A.	Elzéar and Paër; mus. P. Fauchey . . .	Renaissance . . .	May 29
Trop Aimé, Farc. Com., 3 A.	Grenet-Dancourt and Vellady . . .	Cluny . . .	May 16
Un Drôle, Play, 4 A.	Ad. G. Bertal . . .	Château d'Eau . . .	Dec. 10
Vénus aux Légumes, La, Ville., 1 A.	Milher and Numès . . .	Cluny . . .	Sept. 1
Vénus d'Aries, La, Com. Op., 3 A.	Lib. Ferrier and Liorat; mus. Varney . . .	Nouveautés . . .	Jan. 30
Vieux Corneille, Le, à-propos verse . . .	Augé de Lassus . . .	Comédie-Française . . .	June 6

ENGLISH (AND A FEW OTHER) PLAYS PRODUCED IN AMERICA IN 1889.

As in a Looking Glass	L. Marston	May 13
Aunt Jack	R. R. Lumley	Oct. 30
Austerlitz ("Dead or Alive.")	Tom Taylor	Jan. 21
Balloon, The	J. H. Darnley and G. M. Fenn	Sept. 10
Ben-my-Chree	H. Caine and W. Barrett (Wilson Barrett's Company)	Oct. 14
Bookmaker, The	J. W. Piggott	Sept. 18
Bootle's Baby	Hugh Moss	Aug. 5
Burglar, The	F. Thomas and E. Smith	June 17
Calthorpe Case, The	Arthur Goodrich	March 4
Candidate, The	J. H. McCarthy	Oct. 22
Chicks, The	W. A. Field	Sept. 24
Conflicts (taken from Cadol's "Devoirs")	Charles Wyndham's Company	Aug. 19
David Garrick	M. Fuller	Oct. 14
Dreams	Tom Ricketts	March 10
Duvar ("Belphegor").	Newton Beers	July 26
Enoch Arden	Sydney Grundy	July 3
Ether Sandraz	C. W. Chase, <i>The Vendetta</i>	June 3
Fabio Romani	Sims and Pettitt (Gaiety Company)	Aug. 30
Faust up to Date	J. Albery	Dec. 10
Featherbrain	J. Tyrell	May 5
For his Natural Life	A. Daly, <i>Marquise</i>	June 3
Golden Widow, The	H. Pettitt	Oct. 2
Hands Across the Sea	C. M. Greene	Aug. 31
Hans the Boatman	F. C. Burnand	Sept. 8
Headless Man, The	A. Daly	Dec. 9
International March	Robert Buchanan	Feb. 5
Joseph's Sweetheart	Mark Melford	March 25
Kleptomania	C. Thomas	Dec. 2
Lady Fortune	W. G. Wills	June 12
Little Tramp, A	H. A. Jones and W. Barrett (Wilson Barrett's Company)	Oct. 17
Lord Harry, The	Malcolm Watson	Oct. 29
Love and Liberty	Pierre Leclercq	Sept. 16
Love Story, The	Whitman Osgood	Aug. 18
Man and Master . . . . .	. . . . .	March 11
Man Hater, The; or, Woman's Emancipation . . . . .	. . . . .	Jan. 17
Marjory Daw	Tom Craven	Sept. 3
Marquise, The	Louis Nuthal	March 18
Mein Schatz	F. Dumont	Jan. 4
Mere Cypher, A	C. Haddon Chambers	Sept. 15
My Brother's Sister	L. Grover	April 29
My Jack	Ben Landeck	Dec. 23
Myles Aron	G. H. Jessop and H. Townsend	Jan. 21
Mystery of Fernleigh Abbey	W. E. Payne	May 27
Nervose Frauen	F. Wallner	April 18
Nowadays	W. Barrett	Dec. 11
On Probation	Bronder Matthews and G. H. Jessop	Sept. 9
Our Flat	Mrs. Musgrave	Oct. 21
Poor Relation, A	E. Kidder	Aug. 26
Prince and Pauper	A. S. Richardson	Dec. 23
Private Séance, A	J. C. Abbott	May 4

Reuben Glue; or, Life among the Bush-rangers	F. Marston	April 8
'Robert Elamere'	Union Square Theatre	April 2
Robert Emmet	J. C. Clarke	March 2
Roger la Honte; or, A Man's Shadow	A. Daly	Oct. 8
Royal Pardon, A	Pettitt and Conquest	Jan. 7
Royal Pass, A ("The Exiles of Siberia")		Nov. 25
Samson and Delilah	A. Daly	March 28
Scrap of Paper, A	J. P. Simpson (Mr. and Mrs. Kendal's appearance)	Oct. 7
Senator, The	D. D. Lloyd and S. Rosenfeld	Oct. 24
She	W. A. Brady's version	Sept. 9
Silent Partner, The	H. H. Winslow	May 22
Silent System, The	B. Matthews	March 29
Sins of the City	Merritt and Conquest	Feb. 25
Spider's Web, The	P. M. Potter and H. Hamlin	June 1
Tigress, The	Dram. by R. Morris of <i>Crucify Her</i>	Feb. 11
Twelfth Night	Marie Wainwright as Viola	Dec. 16
Two Bachelors	A. H. Fanshaw	Feb. 25
Uncle Joe; or, Fritz in a Madhouse ("Run Wild")	E. Coffin	April 22
Weaker Sex, The	A. W. Pinero	Nov. 14
White Lie, A	Sydney Grundy	Nov. 29
White Pilgrim, The	Herman C. Merivale	Sept. 4
Witch, The	H. W. Ellis	Nov. 11
Woman Scorned, A	G. F. S. Weattley	Jan. 8
Woman's Stratagem, A	Eugene Scribe's <i>Bataille des Dames</i>	March 27



INDEX.

A.

ABINGDON, W. L., 43, 78, 111
 Achurch, Miss Janet, 21, 42, 72
 Adair, Miss, 145
 Adelphi, 42, 43, 78, 110
 Adrienne Lecouvreur, 80, 99, 140
 Aeneas, 159
 Aesop's Fables, 76, 170
 After Long Years, 154
 Aickin, Miss Eleanor, 82
 Aladdin and his Wonderful Lamp, 157
 Aladdin (Grand), 162
 Aladdin (Marylebone), 163
 Alberty, James, 101
 Albu, Miss Annie, 44
 Alexander, A. H., 129
 Alexander, George, 50, 58, 111
 Alhambra, 156
 Alias, 45
 Aliens, 66
 Allan, C., 113
 All Jackson's Fault, 146
 Alwood, Miss, 136
 Alwood, Fred, 144
 American Productions, 182
 And One Suffered, 97
 Andrews, A. G., 92
 Angelina, 56, 169
 Anxious Time, An, 15
 April Showers, 14
 Archer, Frank, 50
 Archer, William, 72
 Arnold, Miss Grace, 24, 138
 Ancher, J. G., 79
 Ashe, Miss C., 43
 Ashley, Henry, 8
 Asmodeus, 156
 Atalanta, 8
 Athenæum Hall, 15
 Atherton, Miss Alice, 98
 Attwood, Roland, 143
 Aubrey, Miss Muriel, 115
 Augarde, Miss A., 44, 105
 Aunt Jack, 86, 170
 Avenue, 12, 32, 45, 81, 112, 133, 137, 139, 144, 168,
 172, 174, 176
 Aylward, Miss, 115
 Aynsworth, Allan, 29, 87
 Ayrton, Miss, 130

B.

Bachelor's Quarters, 11
 Bacon, C. Irvine, 89
 Baily, Harrington, 133
 Baird, O., 38
 Baiser, Le, 15
 Ballad Monger, 82, 93
 Balloon, The, 16, 40, 166
 Bancroft, S., 122
 Banister, Miss Ella, 57, 78
 Banks, E. G., 36
 Barclay, A. J., 18
 Barnes, J. H., 102
 Barrett, Geo., 21, 25, 42
 Barrett, Oscar, 80, 157
 Barrett, Wilson, 15, 19, 24, 42, 52, 126
 Barrington, Rutland, 35, 56, 59, 63, 74, 137
 Barry, Miss Helen, 34
 Barry, Shiel, 162

Basing-Herberte, 55, 130
 Battams, Scott, 84
 Bealby, Miss, 148
 Bearne, Mr., 145
 Beatty, Harcourt, 82
 Beauchamp, John, 14, 36, 59, 99, 95, 102, 156
 Beaurepaire, J. de, 38
 Bedford, Mr., 86
 "Bedford Rowe," 66
 Beggar, The, 83
 Begum's Diamonds, The, 12
 Bell, Miss Ingres, 16
 Bellamy, Mr., 14
 "Belle Bilton," 84
 Belles of the Village, The, 144
 Belts, The, 49
 Belmore, Miss Alice, 42, 45, 50
 Belmore, Miss L., 21
 Benson, F. R., 155
 Benson, Mrs., 155
 Beringer, Miss Vera, 92
 Bernard, Mr., 41
 Bernard-Beere, Mrs., 10, 147
 Bernhardt, Mme. Sara, 99
 Bessie, Miss E., 55, 130
 Beasle, Miss M., 55, 130
 Betsey, 100
 Beveridge, J. D., 43, 78, 111
 Beverley, W. R., 60
 Billington, Mrs., 58
 Bishop, Alfred, 33
 Bitter Cold, 18
 Bitter Repentance, A, 154
 Black, Miss Belle, 162
 Blakeley, W., 11, 82, 98
 Blanchard, E. L., 106
 Blatchley, W. E., 73, 154
 Blum, E., 37
 Blythe, J. S., 18
 Bob, 23
 Bold Bad Baron, The, 163
 Boleyn, R. S., 67, 86, 99, 133
 Bond, Miss Jessie, 62, 82
 Bonhomme Jadis, Le, 15
 Bonnie Prince Charlie, 73
 Bookmaker, The, 31, 167
 Boucicault, Aubrey, 137, 145
 Boucicault, Mrs. Dion, 93
 Bouchier, Arthur, 79, 99
 Bourne, Miss Florence, 141
 Boville, Alfred, 144
 Bowles, E. W., 27
 Box and Cox, 131
 Boyne, Leonard, 66, 78, 127
 Boys will be Boys, 98
 Bradley, E. Campbell, 31
 Braham, Miss Leonora, 150
 Brandon, Miss Olga, 29, 61, 127
 Brandram, Miss Rosina, 74
 Bravado, 81
 Brennan, Miss Maud, 139
 Brett, Edwin, 143
 Brickwell, Miss, 37
 Bridgman, Cunningham, 105
 Brigands, The, 112, 172
 Bright, Miss Florence, 57
 Britannia, 145, 163
 Brittany Folk, 32
 Brodie, Matthew, 11, 40, 42, 81
 Broken Sixpence, A, 41
 Brooke, Mrs. E. H., 73
 Brookfield, C. H., 115, 126
 Brough, Miss Fanny, 42, 63, 67, 75, 93, 118

Brough, Lionel, 5, 6, 26, 54, 57, 82, 100
 Brough, Sydney, 13, 40, 49, 57, 99
 Broughton, Miss Phyllis, 8
 Broughton, F. W., 6, 42, 83, 136, 145, 153
 Browning, Robert, 153
 Brownlow, Mr., 152
 Bruce, Miss Edith, 157
 Brutone, Miss J., 33
 Buchanan, Robert, 8, 77, 107, 155
 Buckle, H. O., 32
 Buist, Scott, 10
Bungalow, The, 11, 127, 173
 Burnand, F. C., 16, 37, 101
 Byatt, Henry, 66
 Byron, Miss Minnie, 158

C.

CADOGAN, Lady, 137
 Cadwaldr, Mr., 125
Cagnotte, La, 15
 Caine, Hall, 52
 Caldicott, Alfred G., 14, 32
 Caldwell, Miss Marian, 49
 Calhaem, L., 43
 Calhaem, S., 27
 Calhoun, Miss, 58
Calumny, 39, 168
 Calvert, Louis, 123
 Calvo, Raphael, 5
 Cameron, Miss Beatrice, 31
 Cameron, Miss Violet, 55, 161
 Campbell, Duncan, 11, 26
 Campbell, Herbert, 159
 Campbell, Messrs., 116
 Cane, H., 105
 Canninge, Mrs., 99
 Canninge, George, 92, 136
 Cape, Fred., 87
 Capel, G., 22, 158
Capitaliste, Le, 15
Caprice, 136
Captain Swift, 82
 Carew, Miss Lilian, 11
Carina, 6
 Carl Rosa Light Opera Co., 7
 Carleton, Royce, 59, 72, 80, 148
 Carson, Mrs. C. L., 23
 Carson, S. M., 25
 Carter, Mrs. John, 78
 Cartwright, Charles, 43
 Caryll, Ivan, 45, 105, 161
Castle, 126
Castle of Como, 124, 173
Catspaw, The, 96
Caught at Last, 137
 Cautley, Laurence, 11, 21, 82, 97
 Cave, J. A., 93
 Cecil, Arthur, 18, 87
 Cellier, A., 43, 161
 Chaloner, Miss, 145
Chance Intervens, A, 74
 Chapin, Miss Alice, 79
 Chapman, Miss Ella, 63
 Chapuy, Miss Effie, 40
 Charrington, C., 21, 42, 72
 Cheevers, Joe, 162
 Chester, Miss Elsie, 81, 82
 Chester, Miss Edith, 100
 Chevalier, A., 14, 75, 86, 134, 158
Christopher's Honeymoon, 81, 170
 Chute, Mr., 43
Cinderella (Her Majesty's), 161
Cinderella (Elephant), 162
Circumstances alter Cases, 79
 Clairville, M., 165
 Clark, Perceval, 18
 Clarke, Hamilton, 6
Claudian, 52
 Clay, Frederick, 146
 Cliffe, H. Cooper, 25, 42, 74
 Clifton, Lewis, 149
Clouds with Silver Linings, 53
 Coates, Alfred, 18
 Coffin, Hayden, 44, 146

Cole, E. F., 79
 Coleman, John, 43
 Coleman, Miss F., 29, 62
 Coleridge, Miss, 50
 Collette, Miss Mary, 12, 19, 40, 65, 150
 Collette, Charles, 40, 109
 Collier, Hal, 145
 Collins, Wilkie, 117
 Colman, Miss Bessie, 144
Colonel, The, 150
Comedy, 16, 34, 53, 55, 58, 68, 77, 79, 145, 150, 166, 167, 168, 169, 170, 174
Competition, 52
 Compton, P., 44
 Conquest, Geo., Jun., 159
 Conway, H. B., 19, 81, 97
 Cook, Furneaux, 44
 Cooke, Miss Alice, 42
 Cooper, Frank, 60, 67, 74, 95, 123, 124
 Coote, Miss Carrie, 45
 Copping, Ed., 38
 Court, 27, 61, 62, 86, 87, 152, 166, 169, 170
Cousin Edgard, Le, 15
 Coutts, Compton, 67, 69, 128
 Coveney, Mr., 50
 Cowell, Miss Lydia, 53
 Cowen, Miss, 60
 Craig, Gordon, 123
 Craven, Tom, 141
 Cresswell, H., 99
 Crisp, H., 18
 Criterion, 10, 84, 100, 126, 141, 155, 165, 171, 174, 175
Crocodile's Tears, 10
 Crofton, Cecil, 72, 105
 Crompton, Mr., 1
 Crook, Mr., 45, 134, 158
 Cross, Julian, 23, 25, 42, 66, 99, 158
 Crystal Palace, 5, 42, 80, 123, 157
 Cudmore, Miss, 33
Cupid's Frolic, 36
 Cutler, Miss Kate, 8, 15

D.

DABBS, Dr., 142
 Dacre, Arthur, 38, 39, 74, 117
 Dacre, Mrs. Arthur (Miss Amy Roselle), 38, 61, 73, 79, 115
 Dagnall, E., 27, 83
 Dairolles, Miss, 24, 40, 57, 59, 61, 81
 Dallas, J. J., 99
 Daly, Miss Maria, 27
 Damala, M., 99
Dame aux Camelias, La, 80, 99, 106
 Danby, Mr., 116
Dancing Master, The, 125
 Dandy Dick Turpin, 50, 129
 Darnley, J. H., 16
 Darwin, F., 43, 60, 96, 144
 David Garrick, 84
 Davies, Ben, 44, 146
 Davis, Miss Maria, 158
 Dawes, Mrs., 92, 119
 Dawson, Forbes, 16, 63, 76, 83, 119
 Dawson, Miss Jenny, 99
 Dawson, Stewart, 5, 67, 115
 Day, W. H., 145
Day's Sport, A, 15
Dead Heart, The, 120, 173
 De Feraudy, 52
 De Grey, Miss Marie, 119
 Delaporte, Miss Agnes, 113
 Delaunay, M., 15
 Delasal, Miss Frances, 79
 Delatour, Miss, 15
Demoiselles de St. Cyr, Les, 15
Denise, 26
 Denison, A. M., 29, 87, 88
 Denny, W. H., 82
Dépit Amoureux, Le, 26
Député de Bombignac, Le, 80
 De Vernett, Miss, 125
Diamond Queen, The, 100

Dick Turpin the Second, 55
Dick Whittington and His Cat, 137
 Dieck, Mme., 80
 Dillon, James, 83
 Dircks, Rudolf, 62
Doctoresse, La, 26
 Dolaro, Miss Selina, 13
Doll's House, A, 69, 169
 Donellan, 74
Don Quixote ; or, The Knight and the Squire,
 143
 Doon, Neville, 23
 Doree, Miss Ada, 99
 Doris, 43, 168
 Dorothy, 40
 D'Orsay, Lawrance, 41, 126
Double Marriage, The, 38
 Doubt, 67
 Douglas, E. A., 38
 Douglass, John, 32
 Douilly, Mlle, 74
Dregs, 59
 Drew, Edwin, 15
 Drummond, Miss Dolores, 10, 21, 41, 102
 Drury Lane, 41, 160, 173
 Duck, William, 16
 Dujardin, C., 38
Duke's Boast, The, 32
 Duncan, Miss Emily, 93
 Duquesne, M., 65, 80
 Durant, Mlle, Héloïse, 24
During the Dance, 23
 Du Val, Charles, 23
 Dysart, Miss Florence, 129

E.

EARL, Miss M., 43, 95, 136
 Eastlake, Miss, 15, 19, 42, 52, 126
East Lynne, 43
 Edmonds, G., 98
 Edouin, Willie, 75
 Edwards, Mr., 83, 100
 Edwardes, Geo., 82, 115
Eiffels and Trifles, 100
Electric Spark, The, 55
 Elephant and Castle, 21, 55, 106, 107, 137, 141, 162
 Ellice, Miss Blanche, 74
 Elliott, W. A., 21, 25
 Ellis, Miss I., 41, 100, 137, 157
 Ellis, Brandon, 65
 Elwood, Arthur, 40, 72, 115, 127
 Emden, W., 46, 133
 Emery, Miss Winifred, 10, 77, 117
 Empire Theatre, 82
Engaged, 82
 Erlynne, Roydon, 97
 Erskine, Wallace, 65, 68, 119
 Esmond, H. V., 36, 86, 105
 Esmond, Miss George, 67, 119
Esther Sandras, 73, 169
 Evans, Miss E., 38
 Evelyn, Miss Violet, 158
 Everard, Walter, 14, 76, 119
 Everleigh, Miss Kate, 56

F.

Faddimir ; or, the Triumph of Orthodoxy, 51
Faithful James, 138
Family Party, A, 163
Farm by the Sea, 64
 Farnie, H. B., 7, 116, 157
 Farquhar, Gilbert, 39, 56, 147
 Farren, Miss Nellie, 115
 Farren, F., 153
Fatal Wager, The, 50
 Faudelle, Miss Marie, 159
Faust up to Date, 73, 153
Faust up too Late, 137
Faustine's Love, 78
Faute de s'Entendre, 15

Fawcett, Charles S., 69, 75, 150
 Featherstone, Miss Vane, 54, 59, 128
 Febvre, M., 52
Fedora, 106
Femmes Nerveuses, Les, 37
 Fenn, G. M., 33
 Fenton, Miss L., 67
 Fernandez, James, 18, 31, 109, 114
 Ferrar, Miss Ada, 155
 Fiddes, Mrs. H. C., 21
 Field, W. Y., 36
Field of the Cloth of Gold, The, 157, 176
 Filippi, Miss Rosina, 87
 Fires, 18, 23, 26, 67, 68, 72, 80, 124, 140, 144, 156
 Fisher, W. David, 62
 FitzGerald, John, 144
 Fleet, Duncan, 138
Fleeting Clouds, 14
Flying Visit, A, 143
Folies Amoureuses, Les, 26
Folies Dramatiques, 7
Fool's Mate, 153
Fool's Paradise, A, 18, 166
For England's Sake, 84
For the Old Love's Sake, 60
 Ford, Harriet, 139
 Ford, T. Murray, 159
Forget-me-not, 55
Forgotten, 82
 Forsyth, Miss Helen, 82, 128
 Forsyth, Miss Kate M., 79
 Fortescue, Miss, 123
 Foster, Hugh, 144
 France, Alec, 67
 Francks, Hawley, 78, 153
 Fraser, Miss W., 38, 143
Friend in Need a Friend Indeed, A, 154
Friends and Foes, 60
 Frith, Walter, 62
From-Frou, 65
 Fuller, Miss Loie, 136, 144

G.

GAIETY, 18, 37, 55, 73, 79, 115, 145, 166, 172
 Gaiety French Plays, 65, 80
 Garden, E. W., 105
 Gardiner, E. W., 19
 Garrick Theatre, 45, 126, 146, 168, 174
 Garthorne, C. W., 41, 65, 77
General de M. Poirier, Le, 80
General, The, 155
 Geraldine, Miss Grace, 155
 Giddens, George, 10, 16, 76, 82, 98
 Giffard, Miss, 69, 129
 Gilbert, Mr. John, 76
 Gilbert, W. S., 152
 Gillmore, Frank, 9, 64
Girouette, 78
 Glendinning, John, 62
 Glenney, Charles, 80, 82, 119, 128
 Globe, 18, 29, 65, 73, 79, 80, 136, 138, 154, 167, 174,
 176
 Glyn, Miss Isabel, 60
 Godfrey, Gerald, 154
Gold Crase, The, 148, 175
Golden Dream (ballet), 80
 Goldberg, W. F., 55
 Goldney, Miss Gabrielle, 11, 16, 76
Gondoliers, The, 151, 173
Good-Bye, 29
Good Old Times, 19, 166
Gore ; or, The Yaller Seal, 81
 Gould, Bernard, 60
 Gould, W. Nutcombe, 36, 55, 67, 83, 143, 150, 156
 Gourlay, Miss Minnie, 62
 Goward, Miss Annie, 75
 Grahame, J. G., 33, 42, 99, 136, 151
 Grahame, Miss Cissy, 42, 69, 128
 Grahame, Malcolm J., 57
 Grand, 38, 50, 82, 83, 123, 129, 134, 140, 162, 174
Grandsire, The, 57, 169
 Grattan, Harry, 11, 137
 Grattan, H. P., 89, 158
 Greene, Miss, 40

Greet, Mrs. W., 75, 143, 152
 Greet, T. Ben, 67, 143
 Grein, J. T., 78
Gretna Green, 150
 Grey, Miss Sylvia, 116
 Griffiths, W. H., 39
Gringoire, 80
 Grossmith, George, 103
 Grossmith, W. Weedon, 18, 51, 87
 Groves, F., 10
 Groves, Charles, 89
Grown Up, 107
 Gruhn, Miss Amelia, 134, 157
 Grundy, Sydney, 18, 34, 61, 73
 Guise, W., 12
 Gurney, Edward, 109, 114

H.

HAGUE, J. C., 107
 Hamilton, Henry, 117
Hamlet, 15
 Hammond, Frank, 50
Harbour Lights, The, 43
 Harcourt, Miss Lottie, 120
 Hardie, C., 45
 Hardinge, Miss Mabel, 35, 50, 73
 Hare, John, 45, 49, 146
 Hargreaves, W., 23, 41, 49, 109
 Harrington, Miss, 153
 Harris, Augustus, 41, 117, 158
 Harris, Charles, 45, 146
 Harrison, F., 5
 Harvey, Frank, 50
 Harvey, Miss, 62
 Harvey, W. H., 101
 Harwood, Miss D., 156
 Harwood, Robert, 5
 Hastings, Edward, 115
 Hatton, Miss Bessie, 31, 147
 Haviland, Mr., 50
 Hawley, Frederick, 27
 Hawthorne, Miss Grace, 26, 66
 Hawtrey, Charles, 54
 Hawtrey, G. F., 15, 55
 Hawtrey, W. F., 13, 22, 54, 60, 63, 69
 Haxell, E. N., 120
 Hayes, Miss Blanche, 65
 Haymarket, 5, 18, 50, 82, 84, 93, 107, 165, 168, 172
Headless Man, The, 97, 171
Hearts are Trumps, 23
 Heathcote, A. M., 87
 Helmore, Arthur, 22
 Helmore, Walter, 22
 Hemsley, Mr., 44, 105
 Hendrie, E., 12, 84, 92
 Hengler, F. C., 55
 Henri, Mlle., 65
 Henry, H., 41
 Henry, M., 80
Her Father, 59
Her Father's Sin, 93, 171
Her Ladyship, 33
Her Own Rival, 42
Her Own Witness, 141, 174
 Herbert, William, 18, 63, 72, 136, 150
 Heriot, W., 64
 Hermon, Miss, 23
 Herndon, J. T., 137
 Herve, R. K., 69, 157
 Herve, Miss, 82
 Hewitt, Miss Agnes, 158
 Hickman, R. M., 139
 Hicks, Seymour, 57, 97
High Life Below Stairs, 84
Highland Legacy, 18
His Toast, 87
 Hodges, Horace, 25, 45
 Hodges, E., 27
 Homfrey, Miss Gladys, 56
Honeymoon, The, 74
 Honey, George, 99
 Hood, Miss Marion, 115

Horner, Fred, 11
 Houghton, W. J., 45
 Howard, G. M., 155
 Howard, Bronson, 33
 Howe, H., 50, 82
 Hudson, C., 42, 147
 Hudspeth, Miss P., 67
 Hughes, Miss Annie, 29, 62, 76, 105
Hunchback, The, 82, 124
 Huntley, Miss Grace, 73
 Huntingdon, Miss Agnes, 7
 Hurst, J. P., 12, 76
Hypnotisèe, 15

I.

ILLINGTON, Miss Marie, 102
Imp of the Rhine, The, 43
Inheritance, The, 58
In the Corridor, 62
In Danger, 98
In the Express, 157
 Innes, Lt.-Col. P. R., 75
 Irish, F. W., 130
 Irish, Miss Annie, 6, 26, 60, 67, 92, 97
Irishman, The, 141
 Irving, Henry, 10, 49, 50, 82, 122
 Isidor, Miss Rosina, 125
Italian Romance, An, 144

J.

Jackal, The, 148
Jack and the Beanstalk, 158
Jacques d'Amour, 26
 James, Albert, 8, 15, 93
 James, David, 6, 126
 James, Miss Kate, 60, 85, 111
 Jarvis, C. W., 78
 Jecks, Miss Clara, 43, 111
 Jerome K. Jerome, 35
Jew's Eye, The, 68
Jim the Penman, 72
 Jodrell Theatre, 18
 John Smith, 14
 Johnson, Mr., 50
 Johnston, Walker, 6
 Jones, Henry Arthur, 50, 103
 Jones, R. W. C., 78
 Josephs, Miss Fanny, 6
 Jourdain, John, 21

K.

KARL, 10
 Kaye, F., 129
 Keighley, F., 11
 Keith, Royston, 72
 Kemble, H., 5, 74, 109, 114
 Kemble, Miss Myra, 156
 Kendal, Mr., 29, 61, 86, 89
 Kendal, Mrs., 29, 61, 86, 89
 Kerr, F., 33
 Kilburn Town Hall, 31, 60, 153
 Kilner, Miss Rose, 144
 Kinghorne, Mark A., 102
King John, 113
King Richard III., 29, 167
 Kingsley, Miss M., 153
 Kingston, Miss Gertrude, 12, 19, 39, 43, 78, 120
 Kinharvie, Miss, 33
 Kirwan, Mr., 14
Kleptomania, 143
 Knight, F. Hamilton, 13, 49, 103, 147
 Knight, Master Arthur, 18

L.

LADBROKE HALL, 14, 41, 57, 137
Lady Godiva, 162

- Lamb, Miss Beatrice, 49
Lancelot the Lovely; or, The Idol of the King, 45, 168
La Prima Donna, 133, 174
La Tosca, 99, 146, 174
L'Aventuriere, 65, 80
Landlady, The, 40
Landeck, Benjamin, 107
Langtry, Mrs., 106
Lanner, Mme. Katti, 80, 160
Larkin, Miss Sophie, 35, 53, 128
Lart, J. S., 72
Laughing Philosopher, A, 41
Lauri, Charles, 59, 159
Law, Arthur, 14
Lawrence, Boyle, 42
Lea, Miss Marion, 10, 32, 64, 77
Leclercq, Mrs., 79
Leclercq, Miss Carlotta, 31, 67, 74, 102
Leclercq, Pierre, 21
Leclercq, Miss Rose, 74, 89, 147
Lecture on Music, 27
Lee, Miss Jessie, 18
Le Hay, John, 44, 161
Leighton, Miss Alexes, 14
Lena, 99
Lennard, Horace, 157
Leno, Dan, 55, 159
Leslie, Miss Fanny, 130
Leslie, Fred, 115
Leslie, H. J., 146, 161
Lestocq, W., 99
L'Etrangere, 80
Lethbridge, Miss Alice, 134
Lewis, Eric, 13, 29, 53, 62, 87
Leyshon, Miss Eleanor, 23, 31, 41, 74
Leyton, Miss Helen, 89
Light of other Days, 144
Lincoln, Miss Ada, 54
Lind, Miss Letty, 116
Linde, F., 41, 123
Linden, Miss Laura, 100, 161
Linden, Miss Marie, 31, 33, 99, 100, 137, 158
Lindley, Miss Henrietta, 18, 72, 84, 115, 150
Linfield, Miss Lily, 52
Lingard, Miss Alice, 27, 74
Lingard, Miss Nellie, 11, 63, 119
Litta, Miss Louise, 150
Little, J. Stanley, 67
Lloyd, Horatio, 146
Lloyd, Miss Violet, 62
Locked In, 62, 82
London Day by Day, 110, 172
Lonnen, Miss, 37
Lonnen, E. J., 37, 55
Love and Art; or, The Artist's Ghost, 36
Love Conquers; or, No Spy, 22
Love, Miss Mabel, 89
Love Story, The, 21
Love's Trickery, 105
Lucie, Miss C., 29, 62
Lucky Star, 55
Luella, Miss Marie, 113
Lugg, W., 21, 84, 118, 145
Lumley, Ralph R., 86
Lund, Miss H., 67, 105
L. S. D.; or, Face to Face, 88
Lyceum, 10, 79, 120, 173
Lyceum French Plays, 99, 106
Lyle, A., 42
Lyric, 40, 43, 66, 105, 145, 168, 174
Lyric Hall, Ealing, 36, 43
Lyric Hall, Hammersmith, 18, 36
- M.**
- Macbeth*, 10, 79
Macbeth (burlesque), 67
Mackay, Joseph, 154
Mackenzie, Sir Morell, 82
Mackintosh, Mr., 72, 105
Macklin, F. H., 5, 61, 82, 99, 114, 156
Maclean, John, 33, 57, 67, 78, 137, 151
McDonald, James, 14
McNeill, Miss Amy, 55
- McNulty, Miss Jennie, 15
Madcap Midge, 150
Mademoiselle de Belle Isle, 52
Maitre de Forges, Le, 80
Maltby, Alfred, 16, 76, 137
Mamma, 26
Man and the Woman, 155, 175
Man's Love, A, 78
Man Proposes, 140
Man's Shadow, A, 107, 172
Mansfield, Richard, 29, 65
Marah, 64, 169
Marion, Miss Millie, 99, 113
Marius, M., 36, 54, 111, 113, 158
Marjorie, 93, 171
Marquesa, The, 85
Marryat, Miss Florence, 93
Marsh, Alec, 45, 134, 157
Marshall, F. A., 163
Marshall, Percy F., 14
Martin, Miss Amy, 124
Masks and Faces, 83, 131
Master and Man, 111, 154, 175
Matthews, Sant, 74
Matthews, Tom, 26
Maude, Cyril, 9, 56, 77, 156
Mead, Tom, 21
Measor, Miss Adela, 124
Mechanic, The, 133
Medlicott, Mr., 69
Melford, Austin, 20, 25, 42, 52
Melford, Mark, 144
Meller, Miss R., 43, 60, 95, 136, 141, 144
Mellish, Fuller, 65, 89, 137, 139
Mellon, Miss May Woolgar, 57
Merry Margate, 34, 59, 167
Mervin, Fred, 11
Merchant of Venice, 42, 50
Merry Wives of Windsor, 5, 18, 93, 165
Mettrop, Frank, 144
Middleman, The, 103, 171
Midsummer Night's Dream, A, 154, 176
Mignonette, 54
Mildmay, Miss Millicent, 63
Miller, Miss Agnes, 99
Miller, Miss Emily, 16, 93, 98
Miller, F. T. W., 52
Millett, Miss Maud, 14, 105
Millward, Miss Lillian, 11
Milton, Miss Maud, 148
Milton, Meyrick, 84
Millward, Miss, 43, 78
Miser's Will, The, 141
Mitchelmore, Miss, 155
Monckton, Lady, 36, 72, 74
Monde ou l'on s'Ennuie, Le, 52
Monkhouse, Harry, 8
Moodie, Miss Louise, 85
Moore, Miss Decima, 152
Moore, Frankfort F., 83
Moore, Miss Mary, 10
Moreland, Miss C. E., 33, 114
Morell, H. H., 66
Mort du Duc d'Enghien, La, 96
Mortimer, James, 52
Morton, J. Maddison, 131
Mostyn, Hallam, 112
Mousetrap, The, 18
Murielle, Miss Gracie, 73, 153
Murray, Mrs. Gaston, 49
Murray, Gaston, 100
Murray, Miss Alma, 66, 81, 111
Musgrave, Mrs., 75
My Aunt's Advice, 84
My Aunt's in Town, 73
My Jack, 107
My Queenie, 40
My Uncle, 88
Myers, Charles, 59
Mystery of a Gladstone Bag, The, 78
- N.**
- Nathan, Ben, 116
Nathan, Messrs., 10

Neilson, Miss Ada, 118, 156
 Neilson, Miss Julia, 109
 Nelson, Alec, 40, 59, 148
Nero; or, the Destruction of Rome, 144
 Nethersole, Miss Olga, 49, 163
 Neville, Henry, 117
 Neville, Oscar, 51
New Corsican Brothers, The, 145
 New Plays and important Revivals, 164
 Nicholls, Harry, 54, 118, 131, 158
Ninon, 134, 174
 Norreys, Miss, 13, 14, 25, 59, 81, 82, 85, 109, 114
Noughtology, or Nothing, 141
 Novelty, 69, 149, 169
Now-a-Days, 24, 166
 Nugent, Col. E. C., 15
 Nye, Tom, 27

O.

O'GRADY, Mrs., 35
Opéra Comique, 6, 11, 35, 42, 55, 75, 84, 89, 93,
 124, 125, 150, 165, 167, 171, 173
Oh! These Widows, 53
Old Home, The, 71, 170
Old Man's Dream, An, 123
"Old Stagers, Canterbury," 99
 Olympic, 43, 55, 60
On Probation, 106
On Toast, 127
One Summer Night, 145
Orphans, The, 127
Our Bairn, 153
Our Flat, 75
Our Family Motto; or, Noblesse Oblige 24
Out of the Beaten Track, 84
 O'Neill, Edward, 43, 95, 151

P.

PAGET, Miss Ffolliott, 98
 Paget, F. M., 43, 60, 156
 Pagden, Henry, 89
Pair of Lunatics, A, 140
 Palma, Mlle. Sara, 134
 Palmer, Miss Minnie, 161
Panel Picture, The, 35, 167
 Paris Productions, 180
 Park Hall, Camden Town, 16, 22, 38, 140, 143
 Park Town Hall, 16
 Parker, Harry, 55, 161
Parson Jim, 60
Person's Play, The, 84
 Pateman, Robert, 21, 78, 112
Paul Jones, 6, 163
 Faull, H. M., 53
 Faulton, Tom, 130
 Fauncefort, Mrs., 50, 62
 Favilion, 78, 88, 111, 154
 Payne, Edmund, 99
 Payne, Harry, 160
 Peach, Miss Louisa, 42
 Pedley, Miss Grace, 38, 99
Penelope, 55, 118
 Penley, W. S., 35, 76, 118
Pips, 52
 Perry, Miss Florence, 51
Pets, 65
 Pettitt, Henry, 110, 111
Phédre, 99
 Phelps, Mrs. E., 5, 14, 64, 131, 152
 Phillips, J. R., 22
 Phillips, Miss Kate, 57, 123
 Phillips, O. Halliwell, 6
 Phillips, W., 87
 Phillipson, G., 13
 Philpotts, Eden, 22
Phyllis, 80
Pickwick, 16, 27, 166
 Pigott, W. J., 74
Pillars of Society, The, 89, 171
 Pinero, A. W., 27, 46
Pink Dominoes, The, 145, 174

Planquette, M., 8
Platonic Attachment, A, 21
Play's the Thing, The, 15
Plucky Nancy, 31
 Polak, Miss Henriette, 158
Policeman, The, 27
 Polini, Miss Harrietta, 25
 Poole, H. Howell, 149
 Poole, Mrs. Charles, 127
 Pope, Henry, 54
Postscript, The, 103
 Pounds, Courtice, 74
Précieuses Ridicules, Les, 80
 Price, Mrs. Edward, 21
 Price, Sidney, 155
 Prince of Wales's Theatre, 6, 11, 14, 64, 73, 75,
 78, 82, 93, 165, 169, 170, 171
 Princess, 2, 15, 24, 49, 52, 66, 98, 101, 107, 148, 154,
 166, 171, 175
 Productions in America, 182
Profligate, The, 46, 126, 168
Promise, A, 138, 174
Proof, 101, 171
Proscribed, 45
 Provincial Productions, 177

R.

RAILTON, H., 36
 Raiemond, George, 16, 82, 89
 Raines, Miss Maud, 54
Rake's Will, The, 89
 Raleigh, Cecil, 58, 145
 Ramy, M., 65, 80
Randolph the Reckless, 107
 Raphael, M., 26
 Ray, Miss Madge, 111
 Raymond, Lewis, 62
 Raynard, Mlle., 26
 Raynor, Miss Alice, 149
Real Lady Macbeth, A, 38
Real Little Lord Fauntleroy, 42
Real Truth about Ivanhoe; or, Scott Scotch'd, 15
 Reardon, Miss Eleanor, 78
Red Lamp, 82
Red Hussar, The, 145, 174
 Reece, Robert, 78
 Reed, Arthur, 51
 Reeves, Herbert Sims, 51, 105
Régénéré, 15
 Rhodes, Walter C., 16
 Richard, Henry, 45, 161
 Richards, Miss Cicely, 103, 128
 Rickards, Miss, 145
 Righton, Edward, 29, 123
 Rignold, Lionel, 75, 111
Robbing Roy; or, Scotland and the Kill, 37
 Roberts, Arthur, 45
 Robertson, Forbes, 12, 48, 147
 Robertson, J. G., 54
 Robertson, Miss Fanny, 10, 41, 92
 Robertson, Miss Marie, 60
 Robina, Miss Fanny, 161
 Robins, Miss E., 26, 55, 83, 92, 143
 Robson, E. M., 26, 69, 109, 131
 Rodney, Frank, 59, 143, 150
 Roe, Bassett, 23, 66, 114, 136, 153
 Rogers, "Jemmie," 6
Romany Love, 38
 Rorke, Miss Kate, 12, 19, 49, 155
 Rorke, Miss Mary, 31, 43, 78, 111
 Rosa, Carl, 8, 52
 Rosa, Miss Patti, 23
 Rosalind, Miss Myra, 88
 Rose, Mme. Jenny, 65, 80
 Rose, Miss Annie, 84
Rose d'Auvergne, La, 157
 Rose, Edward, 59
Rose of Devon; or, Spanish Armada, 21
 Roselle, Miss Amy (see Dacre)
 Ross, Herbert, 155
 Royal General Theatrical Fund, 41
Royal Oak, The, 117, 173
 Royalty, 54, 144

Royalty: French Plays, 15, 26, 37, 52
Rumour, 38
Run to Earth, 146
Ruth's Romance, 42
 Rutland, Miss Ruth, 143
Ruy Blas, and the Blase Romé, 115, 172

S.

SADLER'S WELLS, 43, 50
 St. James's, 57
 St. John, Miss Florence, 55
 Saker, Miss Rose, 16, 42
 Sandringham, 49
 Santley, Charles, 40
 Sapte, W., jun., 64
 Sass, Edward, 62
 Saville, Mrs., 36
 Savoy, 62, 151, 175
 Saxe, Templar, 15
Scarecrow, The, 63
 Scarlett, Miss May, 82
School for Scandal, 68
 Schubert, Miss Annie, 8
 Scott, Clement, 131, 161
 Sedger, Horace, 7
See Saw, 22
 Seel, Charles, 162
Senator, The, 137
 Serle, T. J., 31
 Shaftesbury, 39, 72, 84, 168, 171
Shaughraun, The, 78
She Stoops to Conquer, 6
 Sheridan, Miss Emily, 18
 Shine, J. L., 43, 78, 111
 Shine, Wilfred E., 51, 162
 Shirley, Miss Madeleine, 15
Shorthand, 18
Silent Witness, The, 60
Silver Falls, The, 42
Silver King, The, 42
Silver Trout, The, 93
 Sims, G. R., 110, 111
Sinbad the Sailor, 162
 Sinclair, George, 134, 157
 Sinclair, Miss Kate, 31, 41
 Sirrell, Mr., 83
 Slaughter, Walter, 93, 160
 Smale, Mrs. E. T., 81, 82
 Smith, C. J., 33
 Smith, Reeves, 33
So Runs the World Away, 13
 Solomon, Edward, 15, 18, 35, 78, 145
Some Day, 57
 Somers, Dalton, 54
 Somerset, C. W., 12, 81
 Soutar, Mr., 45
Spy, The: a Story of the American Rebellion, 149
Spy, The (Cecil Raleigh's), 84
 St. Ange, Miss Josephine, 83
 St. George's Hall, 13, 15, 23, 27, 32, 38, 55, 57, 65, 74, 78, 100, 141, 145, 153, 154, 163
 Squire, Tom, 69
 Staple, W., 43
 Standard, 162
 Standing, Herbert, 10
 Stanford, Fred, 141
 Stanford, G., 45
 Stanhope, Walter, 78
 Stanislaus, Mr., 8
 Stanley, Miss Alma, 69, 77, 79
 Steinberg, Miss Amy, 88
Stella, 145
 Stephens, F. Pottinger, 145
 Stephens, Mrs., 84
 Stephens, Yorke, 13, 66, 89, 128
 Stephenson, B. C., 43, 138
 Stevens, Master Frank, 118
Still Waters Run Deep, 10, 165
 Stirling, Arthur, 123
 Stockton, Reginald, 97
 Stone, George, 55, 143, 146
 Stone, John, 42
Stop Thief! 144

Storer, John, Mus. D., 150
 Storey, Edward, 116
 Stormont, Leo, 135
 Strand, 6, 8, 16, 23, 33, 63, 67, 74, 75, 76, 78, 81-3, 84, 93, 143, 144, 148, 166, 170, 171
 Stuart, Otho, 155
Stuffed Dog, A, 140
 Sullivan, Sir Arthur, 152
 Sullivan, J. T., 18
Surcouf, 7
Surprises du Divorce, Les, 37, 80
 Surrey, 107, 141, 157
 Swanborough, Mrs. Mary Ann, 6
Sword of Damocles, The, 144
Sybil; or, Love Rules, 112

T.

Taken by Storm, 145
Taking the Bull by the Horns, 68
 Tanner, Miss Florence, 143
 Tanner, Miss Watt, 61
 Tapley, Joseph, 45, 134, 157
Tares, 11, 165
Tartuffe, 52
 Taylor, Tom, 10
Tecalco, 60
 Tempest, Miss Marie, 146
 Temple, George, 8, 51, 150
 Temple, Richard, 150
Tenterhooks, 53, 168
 Terriss, Miss Ellaline, 16, 76, 83
 Terriss, T. H., 73
 Terriss, W., 43, 78
 Terry, Edward, 6, 31, 37, 72, 105
 Terry, Fred, 32, 40, 49, 74, 115, 148
 Terry, Miss Ellen, 49, 50, 79, 82, 122, 139
 Terry, Miss Marion, 39, 49, 82
 Terry, Miss Minnie, 62, 109
 Terry's Theatre, 14, 22, 27, 31, 33, 53, 57, 60, 74, 88, 89, 96, 167, 169
 Teversham, Wellesley, 23
 Thimm, Franz, 83
That Doctor Cupid, 8, 165
 Thomas, Brandon, 18, 148
 Thomas, Charles, 63
 Thompson, Mrs. C., 31
 Thompson, G., 41
 Thorn, Geoffrey, 129, 162
 Thorne, Eric, 51, 99
 Thorne, Fred, 6, 9, 21, 56, 64, 77, 81
 Thorne, Thomas, 6, 9, 56, 77
Tiger, The, 99
Tigress, The, 79, 170
Tinted Venus, The, 130
Tobacco, Java, 74
 Toché, R., 37
 Toole, J. L., 83
 Toole, Mrs., 21
 Toole's, 173
To the Rescue, 75, 152
 Tree, Beerbohm, 5, 51, 109, 114
 Tree, Mrs. Beerbohm, 5, 109
 Townley, A. Houghton, 22
 Townsend, Miss M., 155
 Tresahar, J., 32, 57, 96, 97
 Trevor, Miss Clarice, 97
True Colours, 67
True Heart, 66
Tuppins & Co., 78
 Turner, Edwin, 154
 Turner, Miss Sallie, 11
Two Johnnies, The, 68, 169
Two Roses, 99
Twist Cup and Lip, 43
 Tyars, Mr., 50

U.

Un Hero de la Vendée, 24
Un Parisien, 80
Uncle Robert, 97
 Uniacke, John, 85

V.

VANONI, Mile., 45
 Vaudeville, 6, 8, 21, 38, 40, 50, 56, 59, 64, 67, 77
 165, 169, 170
 Vaughan, Miss Kate, 6, 15, 18
 Vaughan, Miss Susie, 35, 54, 59, 137, 139
Valse, La, 15
 Vanbrugh, Miss Violet, 13, 29, 82, 86
 Vanbrugh, Miss Irene, 42, 79
 Vane, Miss Edith, 32
 Velmi, Miss Giulia, 150
 Venne, Miss Lottie, 18, 54, 127
Verger, The, 153
 Verity, Miss Agnes, 96
 Vernon, Miss Harriet, 159
 Vernon, W. H., 55, 83, 92, 102
 Verona, Miss Irene, 161
 Vezin, Hermann, 10, 42, 60, 82
Vicar's Daughter, The, 15
 Victoria Hall, Bayswater, 45, 60, 68
 Vincent, G. F., 38
Virginia, 79
 Vollaire, J. W., 5, 41, 55
Voyage de Mons. Perrichon, La, 15, 80

W.

WALLER, Lewis, 13, 14, 19, 25, 49, 99, 147
 Wallis, Miss, 40, 134, 140
 Walton, Fred, 162
 Ward, E. D., 45, 144
 Ward, Miss Geneviève, 55, 83, 92
 Warden, Miss Gertrude, 72
 Warden, Miss Julia, 130
 Waring, H., 72, 84, 147
War of Wids, 130
 Warren, T. G., 54
 Wasey, Miss Kate, 97
Water Babies, The, 27
 Watkin, H., 45
 Watson, Ivan, 72
 Watson, T. Malcolm, 40, 78
 Watt-Tanner, Miss, 31
Weaker Sex, The, 27, 166
Wealth, 50, 82, 168
 Webber, Byron, 93
 Webster, Miss, 21, 25
 Wedmore, Fred, 64
Well Matched, 57
Well of Wishes, The, 57
 Welsh, J. A., 25

Weir, G. R., 155
 Wensley, Frank, 113, 152
 Wensley, Laurence, 113
 Wenman, Mr., 19, 50
 Wentworth, Graham, 64
 West, Miss Florence, 13, 99
Which Wins, 74
Whips of Steel, 55
 Whitaker, Sam, 63
White Lie, A, 61, 86, 169
 Whitty, Miss May, 6, 18, 32, 67, 75
Who Killed Cock Robin? 82
Wicked World, The, 123
Widow, The, 16
Wild Oats, 100
 Wilkinson, J., 103
 Wilkinson, Sam, 113
 Willard, E. S., 72, 84, 105
 Willard, Mrs. E. S., 84
 Willis, Miss S., 42
 Williams, Arthur, 44, 67, 146, 148
 Williamson, H. W., 40
 Wills, W. G., 134
 Wilmot, A. A., 136
 Wilmot, Miss Lottie, 130
 Wilmot, Miss Louie, 130, 162
 Wilton, Miss Marie, 6
 Winter, John Strange, 38
 Wolseley, Miss Blanche, 97
Woman's Tears, A, 79
 Wood, Arthur, 42, 92, 123
 Wood, Miss Florence, 87, 88
 Wood, Mrs. John, 87
 Woodhouse, Archer, 57
 Wray, Miss Norah, 74
 Wright, Fred, jun., 88
 Wyatt, Frank, 8, 159
 Wylford, Miss Muriel, 97
 Wyndham, Charles, 10, 16, 98, 100
 Wynne, Miss Nita, 11

Y.

YATES, H., 38
 Yates, E. Smedley, 23, 99
 Young, Miss Harriet, 74
 Young Mrs. Winthrop, 33

Z.

ZERBINI, Miss Carlotta, 56



